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General

one hundred contemporary American drawings

THE UNIVERSITY OF MICHIGAN MUSEUM OF ART

ANN ARBOR : University of Michigan [Museum of Art]

ONE HUNDRED CONTEMPORARY AMERICAN DRAWINGS

FEBRUARY 24 THROUGH MARCH 28, 1965

THE UNIVERSITY OF MICHIGAN MUSEUM OF ART, ANN ARBOR

FOREWORD

This exhibition was conceived as a university-sponsored event to further independent showing practices in the field of art. It is invitational, and was made possible by the support of the Administration of The University of Michigan, the Museum of Art, the Art Department of the College of Architecture and Design, and the Dramatic Arts Center of Ann Arbor. The organizers of the exhibition are conscious of a special debt to Vice-President Roger W. Heyns, whose support at the very beginning made it possible to put their plan into effect, and to the Museum Director, Charles H. Sawyer, and the members of the Museum staff for their continued help and guidance.

The initial university-wide group (listed on last page) which first discussed the possibility of such an exhibition, feels that there must be more selective showing at the community, state, and regional levels designed to make direct contact between those levels and the wider national scene, and it believes that universities, community art centers, and regional museums should assume greater responsibility for living artists who must now depend on remote opportunities to show in the large national exhibitions or on the local mixed avocational-professional exhibits. The "package" show circulated by the metropolitan museums and associations does fine service, but cannot meet the need for each locality to develop wider and deeper lines of selection and to provide endorsement for art of quality.

The present exhibition, "One Hundred Contemporary American Drawings," has as its specific aim the presentation of work in which traditional media have been employed in new ways, in which recently emerging mixed-media have been used, or in which color has been used in a manner which transcends the usual limitations.

The exhibition reflects many aspects of current interest through its many diverse appearances: the economy of shapes—the richness of complex organism—the surprise of unexpected context. The lineage of these works is complex and mixed, even as the experiences and susceptibilities of the artists themselves.

ALBERT MULLEN

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INTRODUCTION

There have been times—during the Renaissance, for instance—when people thought they knew the definition of a drawing. Or at least they knew its function: a drawing was a preparatory study for a painting. Toward the eighteenth century, however, a change in attitude occurred that altered the definition forever.

"The taste of the time," writes Lorenz Eitner, "put improvisation above grand performance. . . . The very limitations which had once caused it [drawing] to be relegated to secondary rank—its fragmentary brevity, its rapid suggestion and informality—now came to be regarded as virtues."* It followed that during the eighteenth century the amateur of drawing really came into his own. One banker, Eitner informs us, owned 19,000 drawings. Since then, drawings have had their ups and downs on the marketplace, and the discerning amateurs have dwindled, but artists have never ceased opening out their means, using drawing not only as an exploratory technique but for its own pictorial sake. Today, scarcely anyone is quite sure how to define a drawing.

As an example, the committee for a major international exhibition of drawings last year in Darmstadt attempted a number of tentative definitions and wound up rather lamely by defining a drawing as "anything which can be classed as more than a simple study, and which has not yet attained the level of a painting." Another committee, comprising many eminent American authorities, published their definition as "any original work of art, preferably on paper, in any medium, which does not fully cover the surface." These definitions clearly aim to cover a multitude of possibilities. They confirm the state of energetic ferment characteristic of all the modes in contemporary art.

The bitter partisanship which, according to legend, had Ingres confronting Delacroix at a party, telling him sharply, "Drawing is the probity of art, sir!" before ostentatiously departing, has subsided in our own century. But the basic conflicts remain. There are those who still use drawing as did Ingres, to convey "expression, the inner form, the plane, the modeling" of what they see. And there are those who have a vision of drawing as the germ, the initial inspiration from which all else flows, as did Delacroix.

Drawing as the deeply reflected analysis of the visible world is still with us, witness the California school and particularly Diebenkorn. It is even with us in the abstract, since the principle of analysis is implicit in the work of draftsmen such as Glarner and Vicente. On the other hand, the fruits of Delacroix's enormous insights are legion, and the drawing as an improvisational or inspirational activity is widely practiced. Though the two nineteenth-century attitudes—drawing as analysis and drawing as inspiration—can still be said to prevail, they are qualified today by a host of preoccupations that can only be associated with our own time.

Certainly the audacity of Braque and Picasso when they ceased to revere the integrity of the picture plane and proceeded to make additive drawings, literally adding bits and pieces of real things, subverted the unitary function of the white of the page, and opened the road to a new territory in which "what is more than a simple study and has not yet attained the level of a painting" operates on its own. The informal character which drawings are assumed to possess more than any other mode was epitomized during the Cubist epoch. Later the Dadaists continued adding things as a technique and additive art became a convention that is still going strong.

In fact, it is in the additive approach that the chief difference between nineteenth- and twentieth-century drawings can be stated. Not only have contemporary artists cut out and pasted forms on the drawings, but they have often carried this material process into the realm of philosophy. Even when Rauschenberg uses no added or pasted forms, he is working with the additive principle of taking everything in. The fragments of newspapers, rubbings from popular magazines, silk-screened images of urban life are typical of an open philosophy which insists that everything can be the subject of the artist.

The openness of technique has sponsored its concomitant changes in form. Jean-Paul Sartre has written that in any epoch serious changes in all the arts are at first material, while form, the quintessential matter, comes last.* We are

* "On Eighteenth Century Drawings" in University of Minnesota Catalogue, 1961.

at the point where material changes have begun to propose new forms. The presence of letters, numbers, words, and transfer images in ostensible drawings indicates that materials suggest or demand their own forms. (This is true, also, in drawings with color, where plastic paints have suggested relief effects.) The montage principle, developed philosophically by the filmmaker Eisenstein, is fully at work in contemporary drawings.

In contrast to the take-everything-in approach is the cast-everything-out program—a program closer to the traditions of drawing, but pushed rather far in our own epoch. Beginning with purist studies of natural forms, inspired by Matisse and pursued by younger artists such as Youngerman, this attitude goes all the way to Barnett Newman, whose drawings may consist of a single line separating the two sections of his support. In certain younger artists, Al Held for instance, the fusion of painting and drawing results in the use of large mass, often monochrome, to produce scale. It is in the carefully calculated, drawn edge that a different reading of picture space is proposed. Drawing is of tremendous importance in a work which depends on the way the edge of a massive form separates it from anonymous space.

Unquestionably, the distinction between drawing and painting is not important, except perhaps to curators. Artists throughout history have used drawing for varied purposes, often secretly. They have kept journals, used drawings in personal letters, satirized their contemporaries, striven to define their "signature" and even, as in the case of Gustave Moreau, proposed in their secret works avant-garde problems which they never would have dreamed of exhibiting. The history of drawing is not really so easily codified. Yet never before has drawing been more equivocal. The way from the studio to the gallery to publication is no longer as secret, and the "intimate" character associated with drawing is no longer the rule.

If there can be said to be anything peculiarly American about American drawing, it can be distinguished in American painting also, for much of the history of recent painting is a history of drawing into painting. From the beginnings of American avant-garde art, there has been a notable graphic tendency. Demuth, Marin, Hartley, O'Keeffe were able draftsmen whose linear idiosyncrasies formed their paintings. Amongst later generations, the graphic became the chief means of establishing the distinctive spaces which characterize mid-twentieth-century art.

One has only to think of the broad uses to which Matta, Gorky, Pollock and de Kooning put their draftsmanship. Matta in his early, swirling pastels and pencil drawings suggested the mysterious orbital spaces which were to become a familiar convention in the hands of many younger artists. The quick improvisational impulse released by surrealist experiments with automatic handwriting was to feed a whole generation of artists intent on developing new graphic symbols.

With Pollock, de Kooning, Kline, there was little transition from drawing to painting since direct gesture, the reflexive attitude of hand and brush, became the substance of their total art. Pollock's meander; de Kooning's quick, hooking line and dragged-track line; Kline's shooting black rivers of line occur in small sketches and large finished paintings without much conversion.

The drawing-into-painting tendency is not limited to the lyrical artists whose paintings—like those of Helen Frankenthaler—are grander and slightly more detailed versions of the drawings. It is present as well in the latest manifestation of the purist approach (in the 1930s, it was prefigured by the "immaculates" such as Sheeler). In the new immaculates, the role of denotative line is supreme, particularly in those artists who revive the Picabia and Duchamp tradition of picturing machines. Many of the "pop" drawings are indeed based squarely on the "probity of drawing" principle, technically speaking.

Any discussion of the tendencies in contemporary American draftsmanship is bound to be token. Drawing is like poetry in that the breath of the poet, the way he pauses and his unique rhythm, cannot be stated except through poetry. This will emerge as an obvious fact when a wide-ranging exhibition such as this is thoroughly reviewed.

DORE ASHTON

• "The Unprivileged Painter: Lapoujade," *Essays in Aesthetics*, 1963.

CATALOGUE

1. **ADAMS, Pat.** Born Stockton, Cal., 1928. Lives Bennington, Vt.
   Ermine. 1964. Pencil, aqua- and liquitex, and watercolor on paper. 10½ x 6⅜". Lent by the artist.

2. **ALBERT, Calvin.** Born Grand Rapids, Mich., 1918. Lives in Brooklyn, N. Y.
   Study for Outer World. 1963. Charcoal and crayon on paper. 27½ x 21½". Lent by Stable Gallery, New York.

3. **ALLEN, Boyd.** Born Muskegon, Mich., 1931: Lives Berkeley, Cal.
   Peristyle. 1964. Pastel, ink, and acrylic on paper. 24⅞ x 19". Lent by the artist.

4. **AVERY, Milton.** Born Altman, N. Y., 1893; died 1965.
   Reclining Nude on Blanket. 1958. Crayon and ink on paper. 16¾ x 13¾". Lent by Donald Morris Gallery, Detroit.

5. **BIRMELIN, Robert.** Born Newark, N. J., 1933. Lives in New York City.
   Untitled. 1963. Gouache on paper. 39 x 27½". Lent by Stable Gallery, New York.

6. **BITTLEMAN, Arnold.** Born New York City, 1933. Lives in Saratoga, N.Y.
   Forest Shadows. 1963 or 1964. Ink on paper. 39 x 26". Lent by Kanegis Gallery, Boston.

7. **BONTECOU, Lee.** Born Providence, R. I., 1931. Lives in New York City.
   Untitled. 1961. Pencil on paper. 27 x 39¼" (sight). University of Michigan Museum of Art.

8. **BOTKIN, Henry.** Born Boston, Mass., 1896. Lives in New York City.
   Potentate. (N.D.). Cloth and paper collage and watercolor on paper. 14 x 10⅝" (sight). University of Michigan Museum of Art.

9. **BOYLE, Keith.** Born Defiance, Ohio, 1930. Lives in Stanford, Cal.
   Summer Sequence: Disk. 1964. Charcoal on paper. 20½ x 20½". Lent by Lanyon Gallery, Palo Alto, Cal.

10. **BOYNTON, James.** Born Fort Worth, Texas, 1928. Lives in Houston, Texas.
    Untitled. 1960. Pencil on paper. 10 x 10½". Lent by the artist.

11. **BROOKS, James.** Born St. Louis, Mo., 1906. Lives in East Hampton, L. I.
    #129: Untitled. 1964. Gouache on paper. 23 x 29". Lent by Kootz Gallery, New York.

12. **BURLIN, Paul.** Born New York City, 1886. Lives in New York City.
    Untitled. 1963. Collage, wash, and crayon on paper. 14⅛ x 10⅜". Lent by the artist.

13. **CALCAGNO, Lawrence.** Born San Francisco, Cal., 1916. Lives in New York City.
    #10. 1963. Watercolor on paper. 20 x 25". Lent by Franklin Siden Gallery, Detroit.

14. **CALLAHAN, Kenneth.** Born Spokane, Wash., 1906. Lives in Seattle, Wash.
    Cascade Mountain Drawing Series I/IV, No. 11. 1953. Brush and ink on paper. 18⅝ x 25¼". University of Michigan Museum of Art.

15. **DAPHNIS, Nassos.** Born Krokeai, Greece, 1914. Lives in New York City.
    D-2-63. 1963. Ink on board. 30 x 22". Lent by Leo Castelli Gallery, New York.

16. **DIEBENKORN, Richard.** Born Portland, Ore., 1922. Lives in Palo Alto, Cal.
    Untitled #13. 1962. Pencil and gouache on paper. 14 x 17". Lent by Poindexter Gallery, New York.

17. **DODD, Lois.** Born Montclair, N. J., 1925. Lives in New York City.
    Untitled. 1964. Pencil and watercolor on paper. 11¼ x 15¾". Lent by the artist.

18. **ELDRIDGE, James.** Born Monroe, Mich., 1930. Lives in Athens, Ohio.
    Figurative. 1959. Bleach drawing on tagboard. 28 x 22" (sight). Lent by Gerome Kamrowski, Ann Arbor.

19. **EVERGOOD, Philip.** Born New York City, 1901. Lives in Southbury, Conn.
    On the Beach. 1951. Pen, brush, and ink on paper. 14½ x 17½". University of Michigan Museum of Art.

20. **FINKELSTEIN, Louis.** Born New York City, 1923. Lives in New York City.
    Figure. Pastel on paper. 22⅝ x 17". Lent by the artist.

21. **FOULKES, Llyn.** Born Yakima, Wash., 1934. Lives in Los Angeles, Cal.
Carldonna. 1964. Oil on paper. 14 x 17". Lent by Rolf Nelson Gallery, Los Angeles, Cal.

22. **FRANCIS, Sam.** Born San Mateo, Cal. 1923. Lives in California and Japan.
Untitled. 1953. Watercolor on paper. 30 x 23". Lent by Martha Jackson Gallery, New York.

23. **FRANKENTHALER, Helen.** Born New York City, 1928. Lives in New York City.
April I. 1963. Oil on paper. 17 x 14". Lent by Andre Emmerich Gallery, New York .

24. **FRIEDENSOHN, Elias.** Born New York City, 1924. Lives in Flushing, N. Y.
Mouse Island, High Water. 1964. Charcoal on paper. 24½ x 32½". Lent by The Contemporaries, New York.

25. **GEORGE, Thomas.** Born New York City. 1918. Lives in Valley Cottage, N. Y.
No. 17—1963. 1963. Pastel on paper. 25 x 19". Lent by Betty Parsons Gallery, New York.

26. **GINZEL Roland.** Born Lincoln, Ill., 1921. Lives Chicago, Ill.
Four Heads. 1963. Pencil, Cray-Pas, and turpentine wash on paper. 22 x 28". Lent by the artist, courtesy B. C. Holland Gallery, Chicago.

27. **GIOBBI, Edward.** Born Waterbury, Conn., 1926. Lives in Katonah, N. Y.
Untitled. 1964. Watercolor on paper. 28¼ x 28¼". Lent by The Contemporaries, New York.

28. **GLARNER, Fritz.** Born Zurich, Switzerland, 1899. Lives in Huntington, L.I.
Tondo with Two Echoes. 1959. Pencil on paper. 15 x 19½". Lent by Graham Gallery, New York.

29. **GOLDIN, Leon.** Born Chicago, Ill., 1923. Lives in New York City.
The Reach. 1964. Gouache on paper. 23 x 30½". Lent by Kraushaar Galleries, New York.

30. **GOODNOUGH, Robert.** Born Cortland, N. Y., 1917. Lives in New York City.
Series of Six. 1961. Watercolor and ink on paper. Each drawing 2½ x 3". Lent by Tibor de Nagy Gallery, New York.

31. **GRAVES, Morris.** Born Fox Valley, Ore. 1910. Lives in Seattle, Wash.
Chalice. 1942. Tempera on paper. 21⅛ x 30⅛". Lent by Willard Gallery, New York.

32. **HARTIGAN, Grace.** Born Newark, N. J., 1922. Lives in Baltimore, Md.
Salome Study. 1963. Watercolor and collage on paper. 35 x 23". Lent by Martha Jackson Gallery, New York.

33. **HARTMAN, Robert.** Born Sharon, Pa., 1926. Lives in Berkeley, Cal.
Early Instrument Flight. Mixed media, collage on paper. 20⅞ x 6⅜". Lent by Comara Gallery, Los Angeles.

34. **HAYES, David.** Born Hartford, Conn., 1931. Lives in Antony (Seine), France.
Reclining Figure (Studies for Sculpture). 1963. Watercolor on paper. 15 x 22". Lent by Willard Gallery, New York.

35. **HELD, Al.** Born New York City, 1928. Lives in New York City.
#5. 1962. Oil on paper. 18 x 24". Lent by Poindexter Gallery, New York.

36. **HELFMAN, Sheldon.** Born New York City, 1933. Lives in St. Louis, Mo.
Untitled. 1964. Ink on paper. 19 x 25". Lent by the artist.

37. **HOFMANN, Hans.** Born Weissenburg, Germany, 1880. Lives in New York City.
Untitled. 1956. Watercolor on paper. 22½ x 28½". Lent by Kootz Gallery, New York.

38. **INDIANA, Robert.** Born New Castle, Ind., 1928. Lives in New York City.
The American Way: Err #3. 1964. Pencil on paper. 30 x 21½". Lent by Stable Gallery, New York.

39. **INOKUMA, Genichiro.** Born Takamatsu City, Japan, 1902. Lives in New York City.
A House to House Visit. 1964. Acrylic on paper. 31 x 26". Lent by Willard Gallery, New York.

40. **ISRAEL, Robert.** Born Detroit, Mich., 1939. Lives in Minneapolis, Minn.
Polish Army on Manoeuvres. 1964. Acrylic and pencil on paper. 25¼ x 21¼". Lent by the artist.

41. **JANNES, Georgia.** Born Chicago, Ill., 1934.
The Eternal Distillment. 1964. Pencil and crayon on paper. 40 x 60". Lent by B. C. Holland Gallery, Chicago.

42. **JENKINS, Paul.** Born Kansas City, Mo., 1923. Lives in Paris and New York City.
Phenomena for Herman. 1964. Watercolor on paper. 22½ x 30½". Lent by Franklin Siden Gallery, Detroit.

43. **JOHNSON, Lester.** Born Minneapolis, Minn., 1919. Lives in New York City.
Head of a Man, Lexington Ave. 1959. Sepia wash on paper. 26 x 40". Lent by Martha Jackson Gallery, New York.

44. **JONES, Murray.** Born Durham, N. C., 1915. Died 1964.
Untitled. (N. D.) Collage, metallic papers, black enamel, and acrylic on paper. 18 x 24". Lent by Hanamura Gallery, Detroit.

45. **KAHN, Max.** Born Slonim, Russia, 1904. Lives in Chicago, Ill.
Rocks and Water. 1962. Ink on Japanese paper. 17½ x 23". Lent by the artist.

46. **KAHN, Wolf.** Born Stuttgart, Germany, 1927. Lives in New York City.
Dark Wood. 1961. Pastel on paper. 18 x 24¼". Lent by Grace Borgenicht Gallery, New York.

47. **KANTOR, Morris.** Born Minsk, Russia, 1896. Lives in New York City.
Untitled. 1964. Ink on paper. 16 x 14". Lent by Bertha Schaefer Gallery, New York.

48. **KERKAM, Earl.** Born New York City, 1895. Lives in New York City.
Self-portrait. 1952. Sanguine and pencil on paper. 14 x 11½". Lent by B. C. Holland Gallery, Chicago.

49. **KIENBUSCH, William.** Born New York City, 1914. Lives in New York City.
Unfinished Houses in the Ocean. 1964. Casein on paper. 32 x 41½". Lent by Kraushaar Galleries, New York.

50. **DE KOONING, Willem.** Born Rotterdam, Holland, 1904. Lives in New York City.
Study of a Man. 1945. Pencil on paper. 16 x 13". Lent by Donald Morris Gallery, Detroit.

51. **KURZ, Diana.** Born Vienna, Austria, 1936. Lives in New York City.
Untitled. 1964. Pastel on paper. 30⅛ x 17⅝". Lent by the artist.

52. **LEBRUN, Rico.** Born Naples, Italy, 1900. Died 1964.
Casualties. 1959. Ink, wash, and wax on paper. 14¾ x 23½". University of Michigan Museum of Art.

53. **LERNER, Arthur.** Born Chicago, Ill., 1929. Lives in Chicago, Ill.
Torso. 1962. Charcoal on paper. 36½ x 47¼". Lent by John L. Hunt Gallery, Chicago.

54. **LEVEE, John.** Born Los Angeles, Cal., 1924. Lives in Paris.
Gouache Number VII, 1959. 1959. Gouache on paper. 24 x 18". Lent by Andre Emmerich Gallery, New York.

55. **LINDNER, Richard.** Born Hamburg, Germany, 1901. Lives in New York City.
The City. 1964. Gouache and collage on paper. 29 x 22½". Lent by Cordier and Ekstrom, Inc., New York.

56. **LIPCHITZ, Jacques.** Born Druskieniki, Lithuania, 1891. Lives in Hastings-on-Hudson, N. Y.
Figures. (N.D.). Wash and red and black conte crayon on paper. 15½ x 12". University of Michigan Museum of Art.

57. **LOBDELL, Frank.** Born Kansas City, Mo., 1921. Lives in San Francisco, Cal.
#6. 1958. Ink and gouache and pencil on paper. 17 x 14". Lent by Martha Jackson Gallery, New York.

58. **LUKIN, Sven.** Born Riga, Latvia, 1933. Lives in New York City.
Brown Plain. 1959. Watercolor on paper. 22 x 15". Lent by Betty Parsons Gallery, New York.

59. **MARCA-RELLI, Conrad.** Born Boston, Mass., 1913. Lives in East Hampton. L.I.
Untitled. (N. D.) Paper collage and ink on paper. 10⅞ x 14⅝" (sight). University of Michigan Museum of Art.

60. **MARISOL.** Born Paris, France, 1930. Lives in New York City.
Untitled. 1958. Crayon and color pencil on paper. 9¼ x 12". Lent by Sidney Janis Gallery, New York.

61. **MASUROVSKY, Gregory.** Born Bronx, New York, 1929. Lives in Paris.
Drawing #1, 1958. 1958. Ink on paper. 24½ x 19". Lent by Bertha Schaefer Gallery, New York.

62. **McCHESNEY, Clifton.** Born Gary, Ind., 1928. Lives in East Lansing, Mich.
Tragedy—Number One. 1963. Ink wash, graphite pencil, and casein on paper. 13 x 12" (sight). Lent by the artist.

63. **MILDER, Jay.** Born Omaha, Neb., 1934. Lives in Dayton, Ohio.
42nd St. Shuttle Runner. 1964. Black watercolor on paper. 35 x 45". Lent by Martha Jackson Gallery, New York.

64. **MITCHELL, Joan.** Born Chicago, Ill., 1926. Lives in New York City.
Untitled. 1963. Oil on paper. 23 x 29". From the collection of Mr. and Mrs. B. C. Holland, Chicago.

65. **NAKIAN, Reuben.** Born College Point, New York, 1897. Lives in Stamford, Conn.
Europa and the Bull. 1960. Ink on paper. 13⅞ x 16½". Lent by Donald Morris Gallery, Detroit.

66. **NATKIN, Robert.** Born Chicago, Ill., 1930. Lives in New York City.
Untitled. 1962. Collage and oil on paper. 25 x 22". Lent by Poindexter Gallery, New York.

67. **OLIVEIRA, Nathan.** Born Oakland, Cal., 1928. Lives in Piedmont, Cal.
Man and Table. 1962. Pencil on paper. 30 x 22". Lent by Alan Gallery, New York.

68. **ORTMAN, George.** Born Oakland, Cal., 1926. Lives in New York City.
Untitled. 1961. Pencil on paper. 18 x 22¾". Lent by Franklin Siden Gallery, Detroit.

69. **PARKER, Robert Andrew.** Born Norfolk, Va., 1927. Lives in Carmel, N. Y.
Sleeping Dog. 1955. Watercolor and pen on paper. 14 x 23⅛". The University of Michigan Museum of Art.

70. **PEARLSTEIN, Philip.** Born Pittsburgh, Pa., 1924. Lives in New York City.
Two Models. 1964. Pencil on paper. 13¾ x 16½". Lent by Allan Frumkin Gallery, New York.

71. **POLLACK, Reginald.** Born New York City, 1924. Lives in New York City.
Untitled. 1964. Colored inks, pen and brush on paper. 21½ x 27½" (sight). Lent by Peridot Gallery, New York.

72. **POST, Robert.** Born Chicago, Ill., 1934. Lives in Chicago.
Two Figures. 1960. Pastel on paper. 14 x 17". Lent by John L. Hunt Gallery, Chicago.

73. **POUSETTE-DART, Richard.** Born St. Paul, Minn., 1916. Lives in Suffern, N. Y.
Nantucket Sky. 1964. Watercolor on paper. 10¼ x 14¼". Lent by Betty Parsons Gallery, New York.

74. **RABKIN, Leo.** Born New York City, 1916. Lives in New York City.
Center 12/2 Line 23. 1963. Watercolor on paper. 20½ x 24½". Lent by Franklin Siden Gallery, Detroit.

75. **RAPOPORT, Sonya.** Born Boston, Mass., 1923. Lives in Berkeley, Cal.
Genesis II. 1964. Pencil, crayon, collage and casein. 46 x 35". Lent by the artist.

76. **REICHEK, Jesse.** Born Brooklyn, N.Y., 1916. Lives in Berkeley, California.
12:08. 1959. Ink on paper. 20½ x 14". Lent by Betty Parsons Gallery, New York.

77. **RIVERS, Larry.** Born New York City, 1923. Lives in Southampton, N. Y.
Cats. (N. D.) Crayon, pencil and collage on paper. 25½ x 30½". Lent by Marlborough-Gerson Gallery, New York.

78. **RUBEN, Richards.** Born Los Angeles, Cal., 1924. Lives in Montclair, Cal.
Blue E. 1963. Mixed media on paper. 19½ x 24½". Lent by Poindexter Gallery, New York.

79. **SATO, Tadashi.** Born Maui, Hawaii, 1923. Lives in New York City.
Undersea #1. 1958. Ink and watercolor on paper. 12 x 10". Lent by Willard Gallery, New York.

80. **SAUL, Peter.** Born San Francisco, Cal., 1934.
Untitled. 1964. Crayon on paper. 34 x 26". Anonymous Loan.

81. **SCHAPIRO, Miriam.** Born Toronto, Canada, 1923. Lives in New York City.
I am Eagle. 1961. Pencil on mounted paper. 11¼ x 16¾". Lent by Andre Emmerich Gallery, New York.

82. **SCHRAG, Karl.** Born Karlsruhe, Germany, 1912. Lives in New York City.
Black Trees at Noon. 1960. Watercolor brush drawing on paper. 40 x 31". Lent by Kraushaar Galleries, New York.

83. **SHAHLY, Johan.** Lives in Bradford, Mass.
Race Study #31. 1962. Charcoal pencil on paper. 11⅞ x 9⅞". Lent by the artist.

84. **SMITH, David.** Born Decatur, Indiana, 1906. Lives in Bolton Landing, N.Y.
Drawing. 1952. Watercolor on paper. 18 x 23⅛". University of Michigan Museum of Art.

85. **SMITH, Hassel.** Born Sturgis, Mich., 1915. Lives in Sebastopol, Cal.
Untitled. 1962. Graphite and flat plastic black on paper. 22½ x 17¾". Lent by Dilexi Gallery, San Francisco.

86. **STERNE, Hedda.** Born Bucharest, Rumania, 1916. Lives in New York City.
Horizon Study #1. (N. D.) Pastel on paper. 19 x 14". Lent by Betty Parsons Gallery, New York.

87. **STOUT, Richard.** Born Beaumont, Texas, 1934. Lives in Houston, Texas.
Escarpment. 1964. India-ink on linen paper. 21 x 29". Lent by the artist.

88. **TAM, Reuben.** Born Kauai, Hawaii, 1916. Lives in New York City.
Monhegan 12. 1957. Brush and ink on paper. 15 x 19¾". University of Michigan Museum of Art.

89. **THEK, Paul.** Born Brooklyn, N. Y., 1933. Lives in New York City.
Bat. 1964. Pencil and ink on paper. 22½ x 32". Lent by Stable Gallery, New York.

90. **TIDD, Patrick.** Born Baltimore, Md., 1932. Lives in Anchorage, Alaska.
Bicycle Bomb. 1964. Acrylic, graphite, charcoal, photo-transfer and spray paint on paper. 23 x 17". Lent by the artist.

91. **TWORKOV, Jack.** Born Biala, Poland, 1900. Lives in New York City.
Figure Sketches. 1963. Pencil on paper. 25½ x 19". Lent by B. C. Holland Gallery, Chicago.

92. **VICENTE, Esteban.** Born Segovia, Spain, 1906. Lives in New York City.
One. 1961. Charcoal on paper. 20 x 27". Lent by Andre Emmerich Gallery, New York.

93. **WEEKS, James.** Born Oakland, Cal., 1922. Lives in San Francisco, Cal.
Portrait of L. Ferlinghetti. 1961. Charcoal and wash on paper. 23½ x 20". Lent by Poindexter Gallery, New York.

94. **VON WICHT, John.** Born Malente (Holstein), Germany, 1888. Lives in Brooklyn, N. Y.
Drawing, Black and White, #3. 1960. Oil on paper. 37 x 25". Lent by Bertha Schaefer Gallery, New York.

95. **WHITEMAN, Edward.** Born Buffalo, N. Y., 1938. Lives in New York City.
Wounded Sea Person. 1964. Ink, pastel on paper. 22 x 13½". Lent by Seth Siegelaub Gallery, New York.

96. **WINES, James.** Born Chicago, Ill., 1932. Lives in New York City.
Rampart. 1962. Collage and ink on paper. 19 x 13". Lent by Franklin Siden Gallery, Detroit.

97. **WRAY, Dick.** Lives in Los Angeles, Cal.
Untitled. 1963. Ink on paper. 16¼ x 22⅞". Lent by the artist.

98. **YOUNGERMAN, Jack.** Born Louisville, Ky., 1926. Lives in New York City.
C-4. 1964. Ink on paper. 23 x 27⅞". Lent by Betty Parsons Gallery, New York.

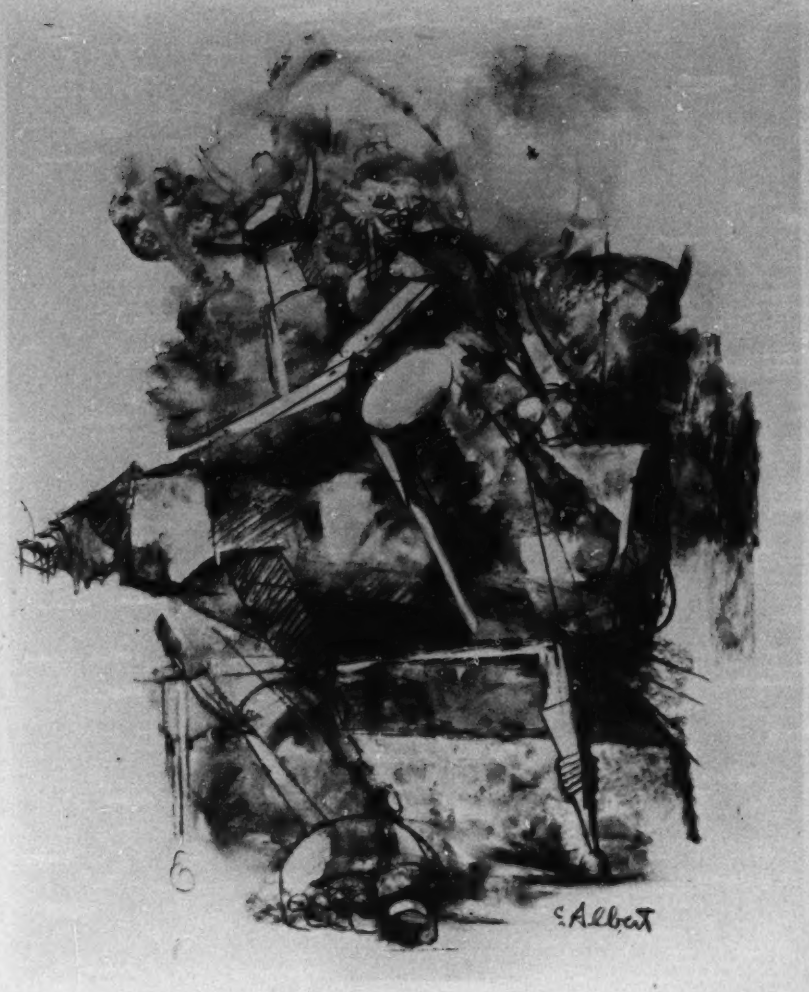
99. **YUNKERS, Adja.** Born Riga, Latvia, 1900. Lives in New York City.
Moby Dick. 1964. Oil-collage on paper. 30½ x 22¾". Lent by Andre Emmerich Gallery, New York.

100. **ZIEMANN, Richard C.** Born Buffalo, N.Y., 1932. Lives in New York City.
Untitled. 1964. Conte crayon on paper. 27½ x 39½". Lent by the artist.

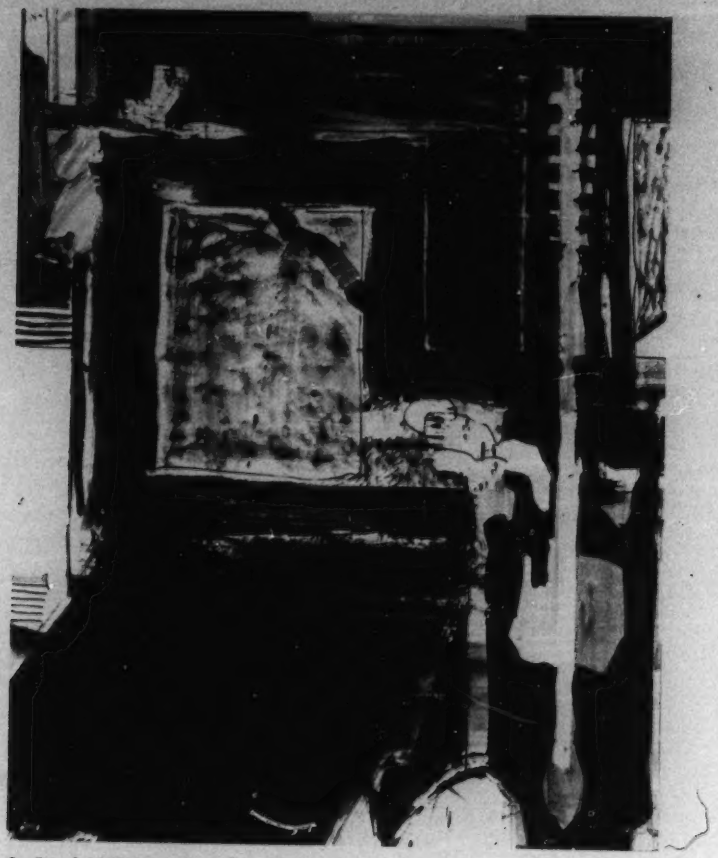
Dimensions are given in inches. Height precedes width. Many of the works in the exhibition are for sale. For prices and information visitors are requested to inquire at the Museum Office.

one hundred contemporary American drawings

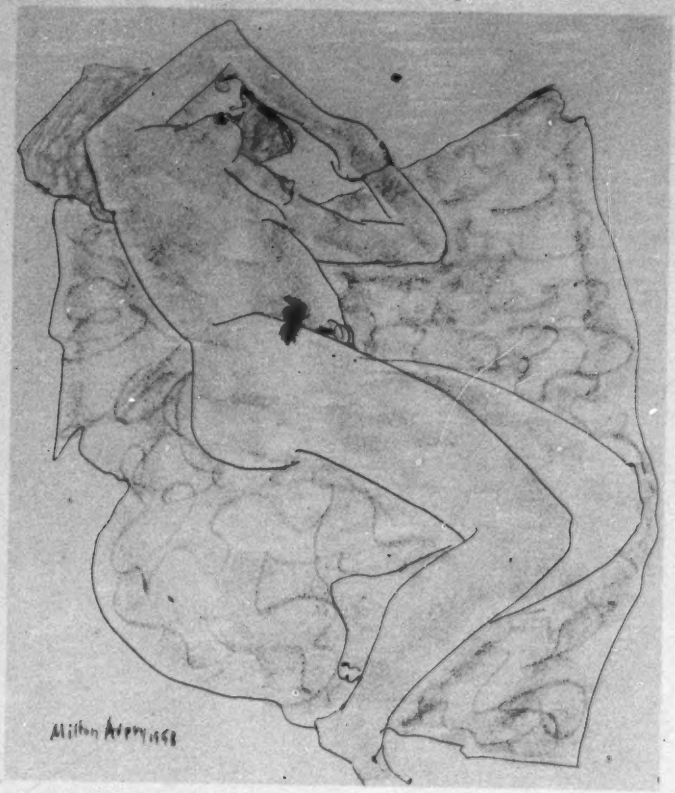
1. **Pat ADAMS:** Ermine



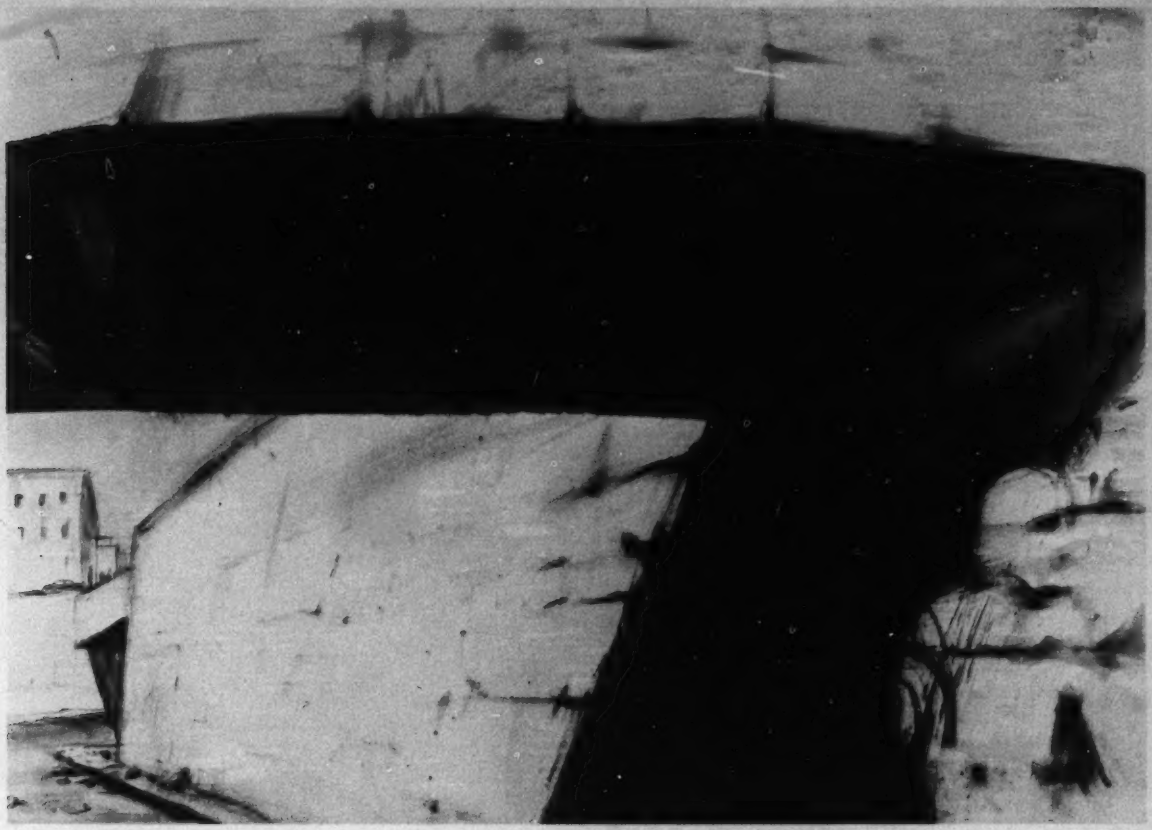
2. **Calvin ALBERT:** Study for Outer World



3. **Boyd ALLEN:** Peristyle

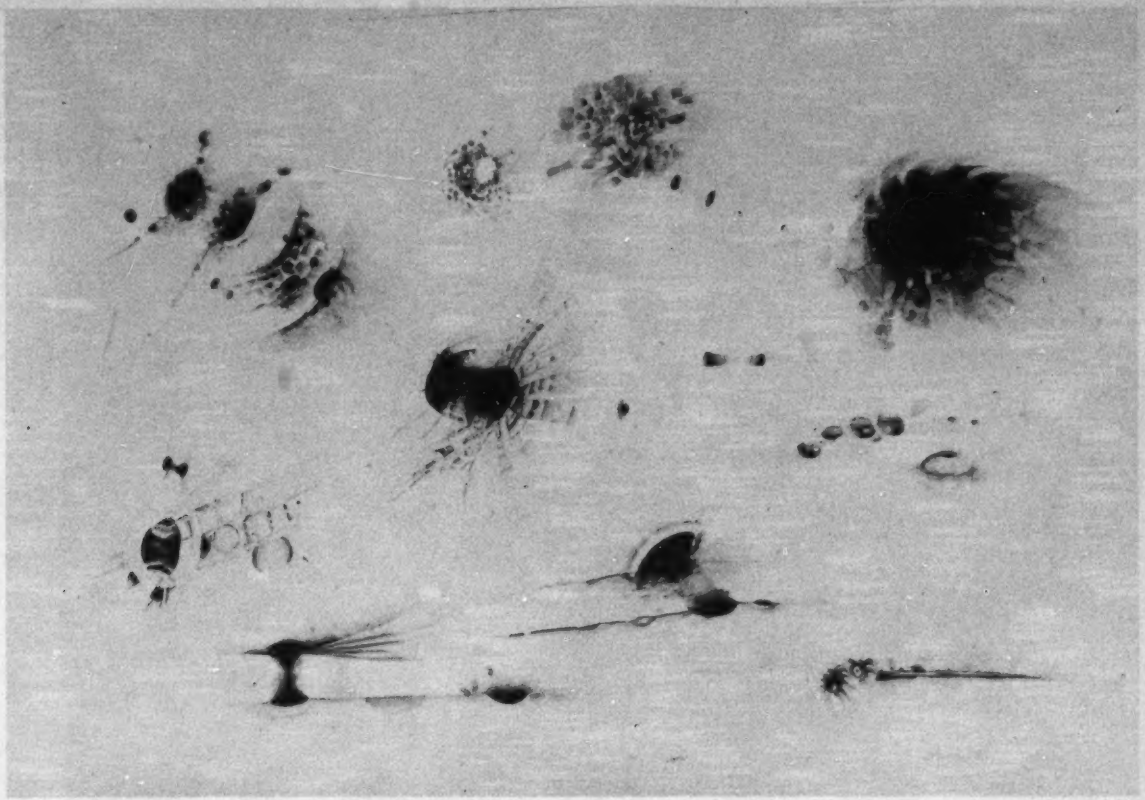


4. **Milton AVERY:** Reclining Nude on Blanket

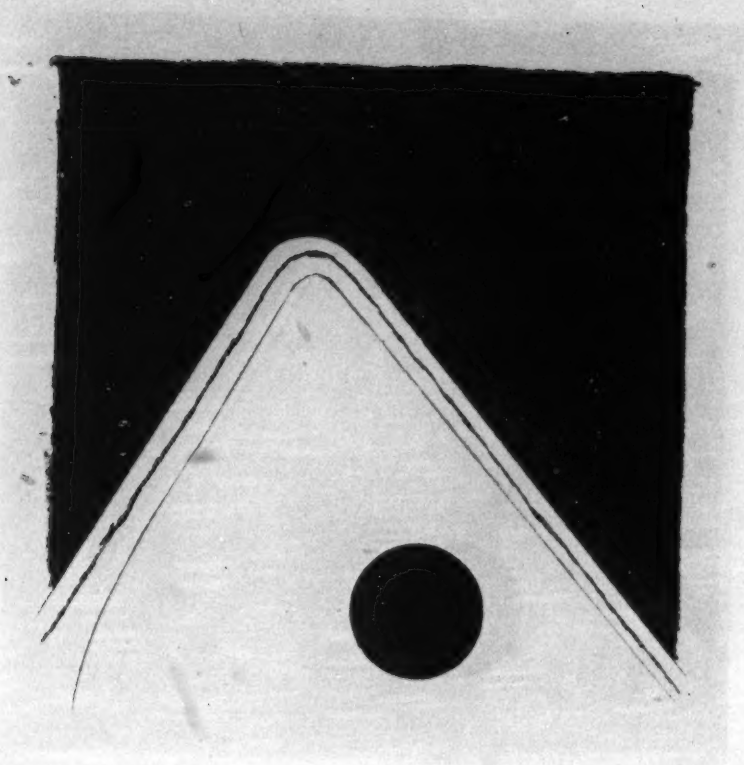


5. Robert BIRMELIN: Untitled

6. Arnold **BITTLEMAN:**
Forest Shadows



7. Lee **BONTECOU:** Untitled

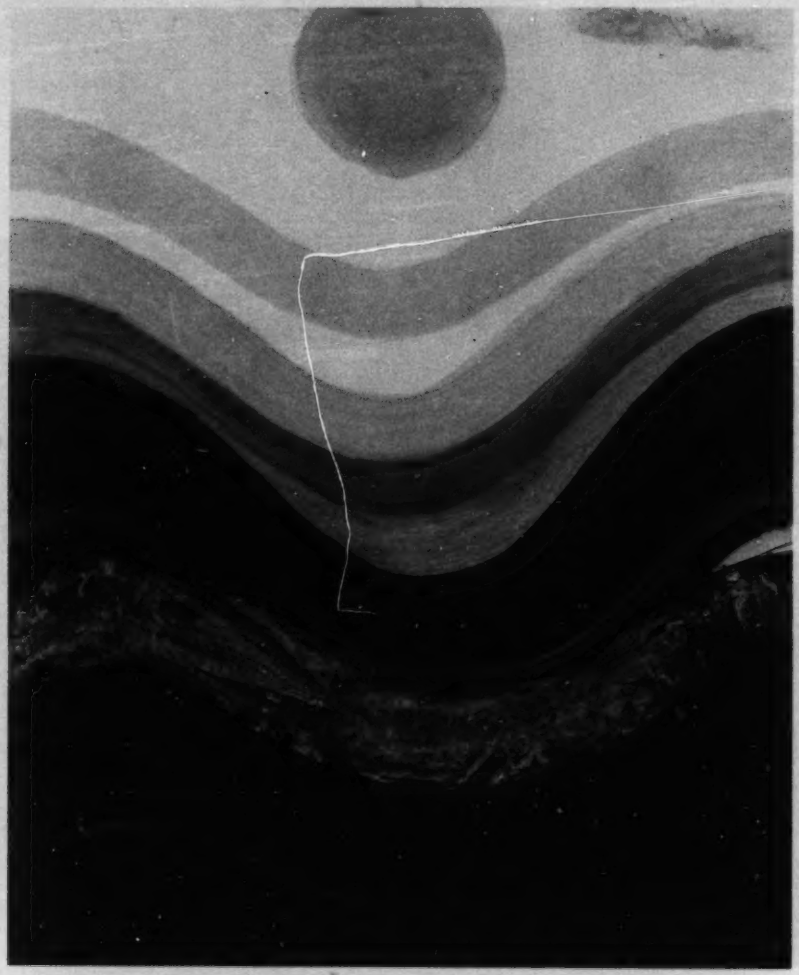


9. **Keith BOYLE:** Summer Sequence: Disk

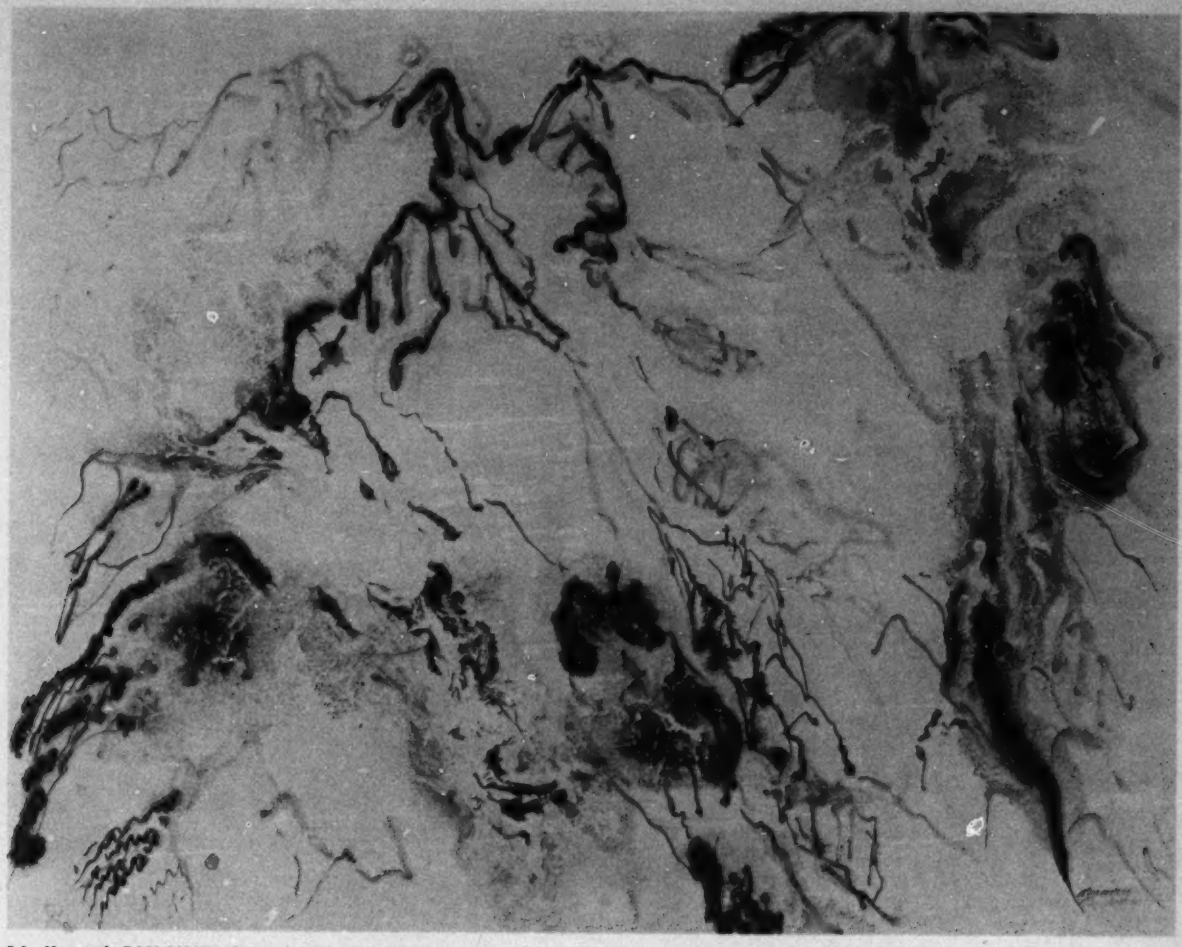
10. **James BOYNTON:** Untitled

11. James **BROOKS**: #129: Untitled

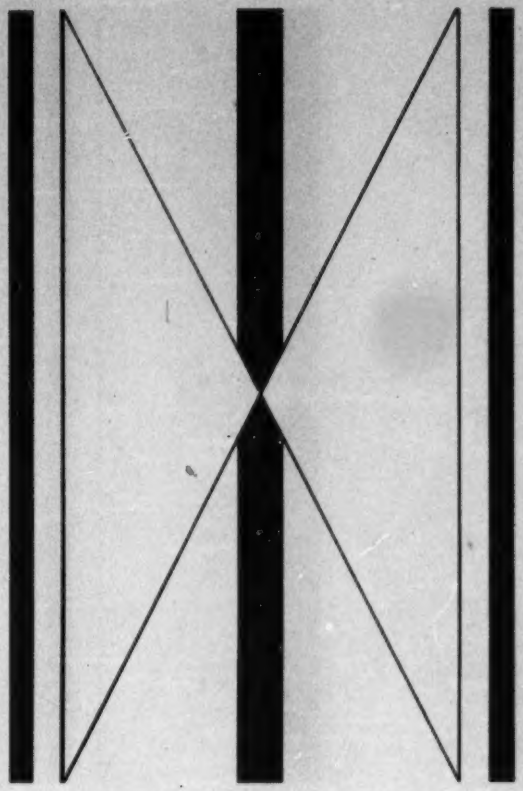
12. **Paul BURLIN:** Untitled



13. **Lawrence CALCAGNO:** #10

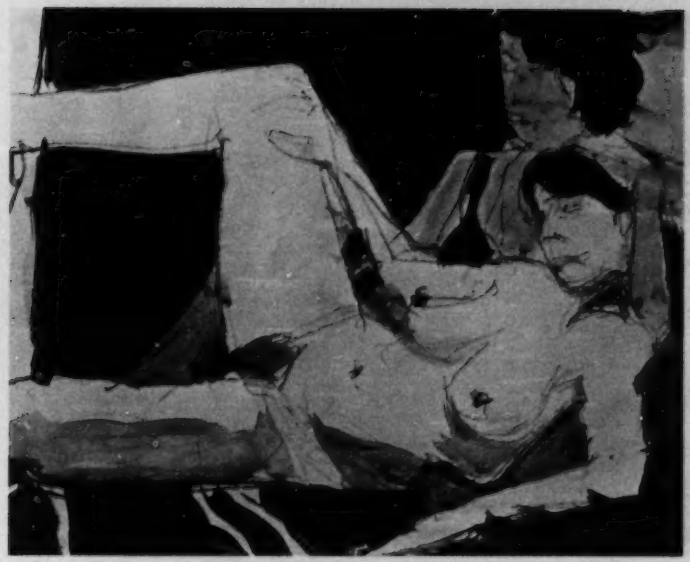


14. Kenneth CALLAHAN: Cascade Mountain Drawing



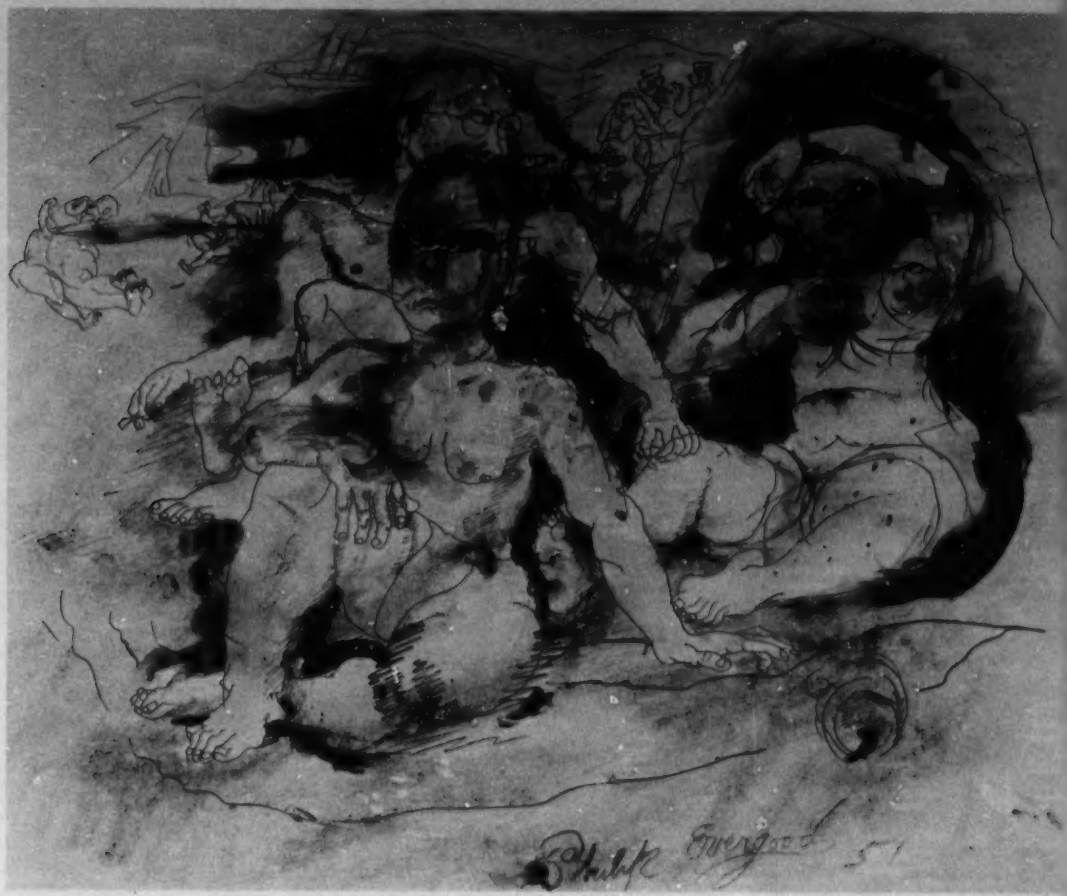
15. Nassos **DAPHNIS:** D-2-63

17. Lois **DODD:** Untitled



16. Richard **DIEBENKORN:** Untitled #13

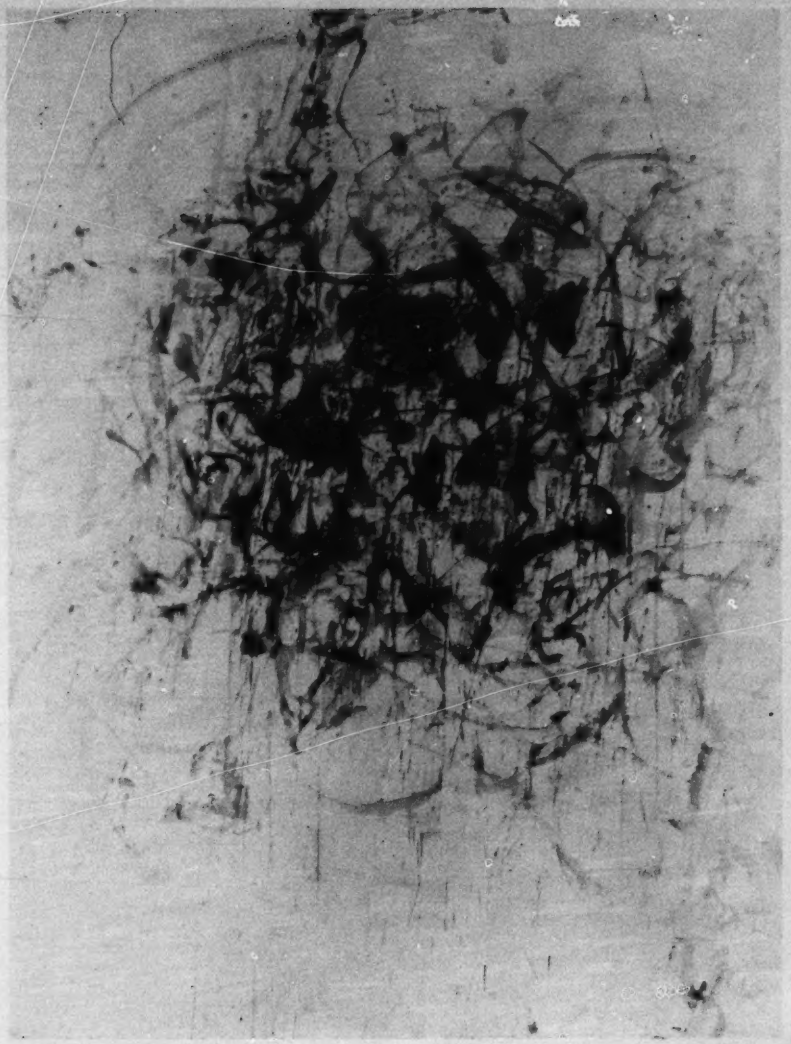
18. James **ELDRIDGE**: Figurative



19. **Philip EVERGOOD:** On the Beach

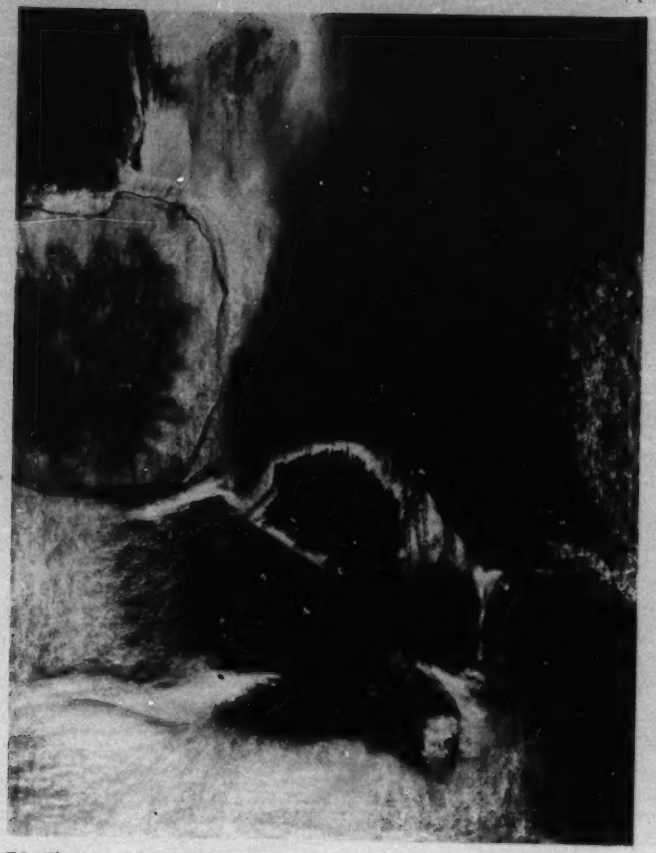
21. Llyn **FOULKES:** Carldonna

20. Louis **FINKELSTEIN:** Figure



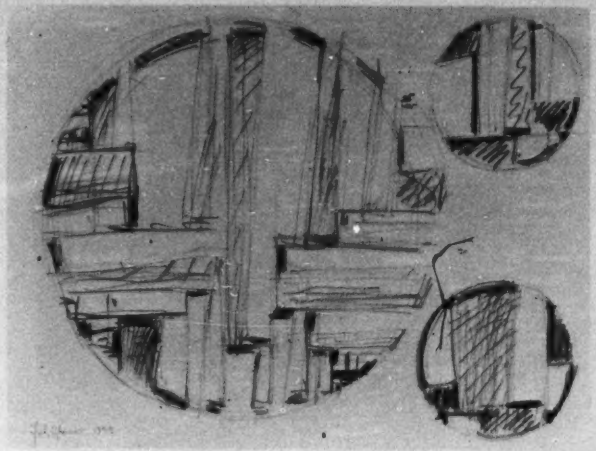
22. Sam FRANCIS: Untitled

23. Helen FRANKENTHALER: April I



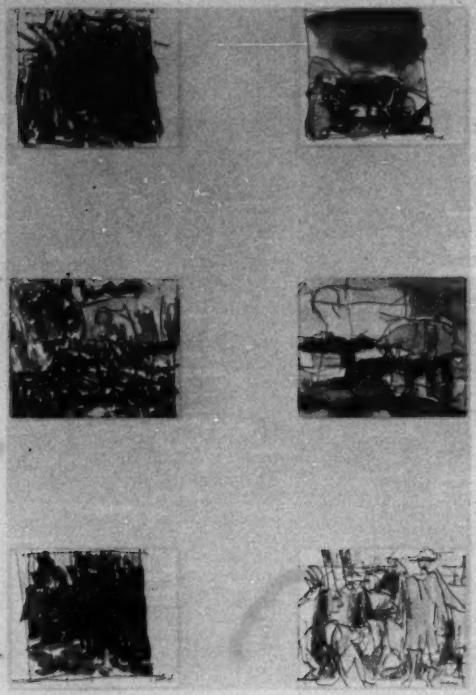
25. Thomas **GEORGE**: No 17—1963

26. Roland **GINZEL**: Four Heads



28. Fritz GLARNER: Tondo with Two Echoes

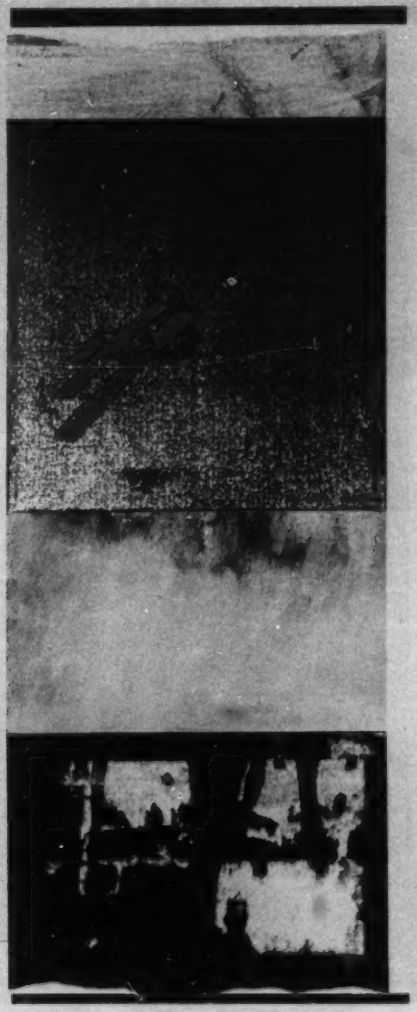
29. Leon GOLDIN: The Reach



30. **Robert GOODNOUGH:** Series of Six

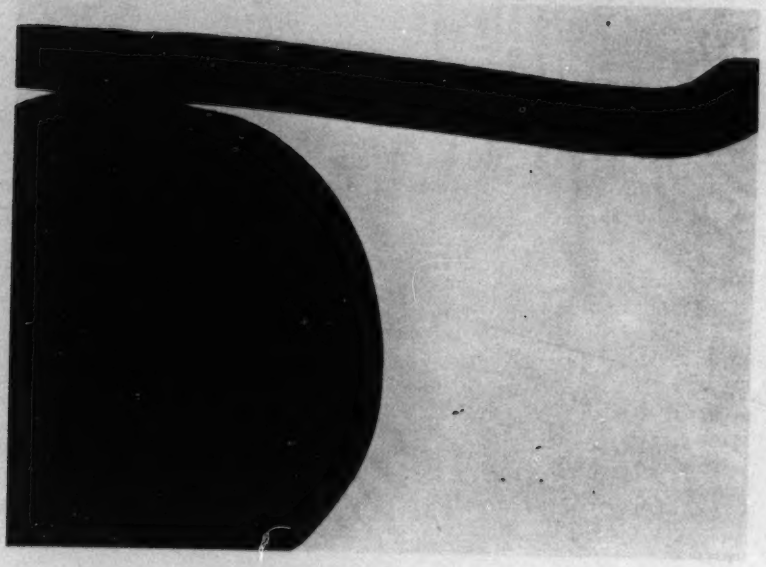
31. **Morris GRAVES:** Chalice

32. **Grace HARTIGAN:** Salome Study



33. **Robert HARTMAN:** Early Instrument Flight

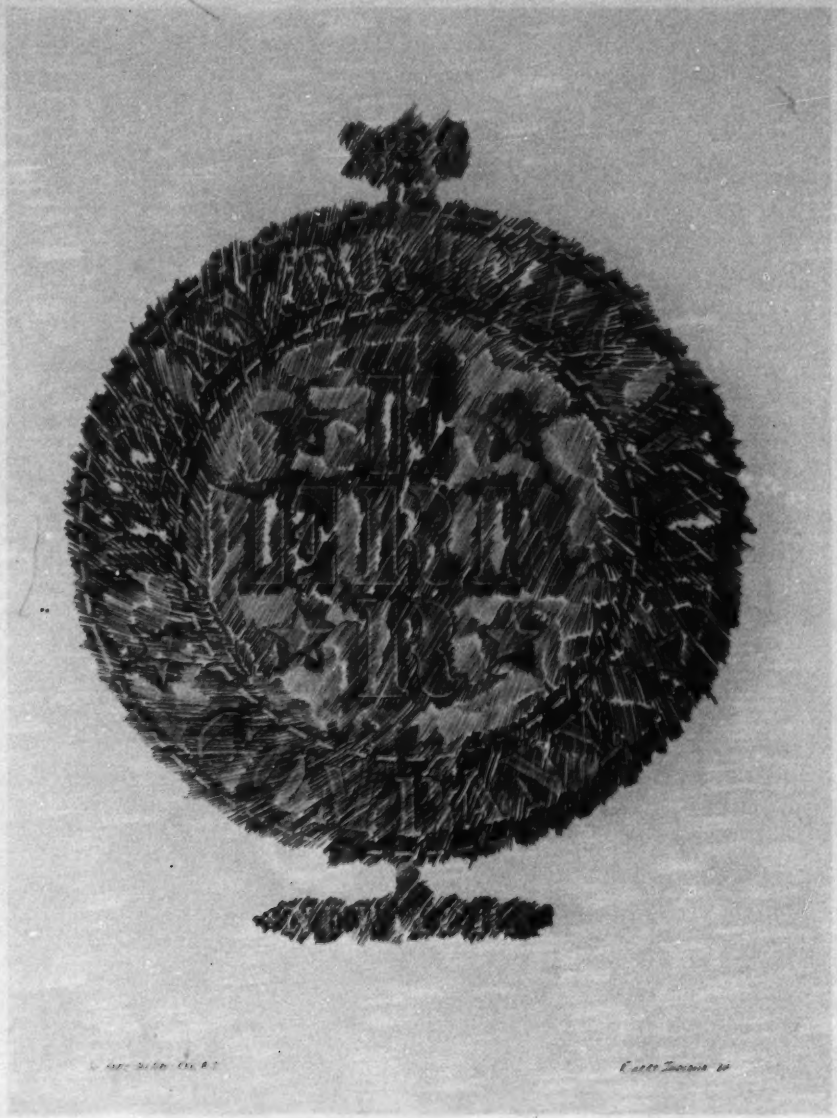
34. **David HAYES:** Reclining Figure



35. **Al HELD:** #5

36. Sheldon HELFMAN: Untitled

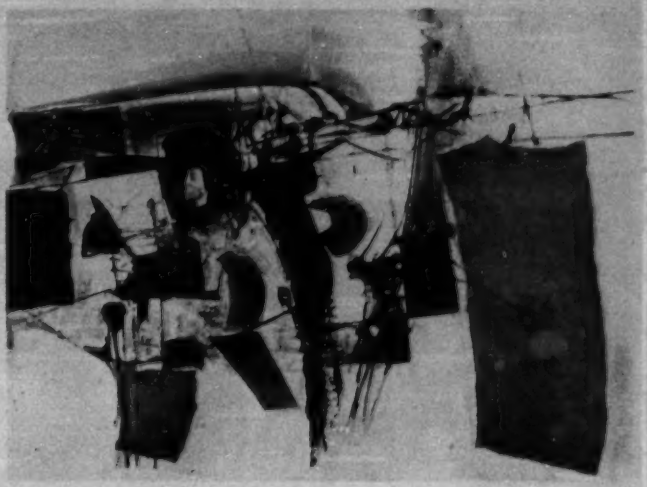
37. Hans HOFMANN: Untitled



38. Robert INDIANA:
The American Way: Err #3

39. Genichiro INOKUMA: A House to House Visit

40. Robert ISRAEL: Polish Army on Manoeuvres



44. Murray JONES: Untitled

43. Lester JOHNSON: Head of a Man, Lexington Ave.

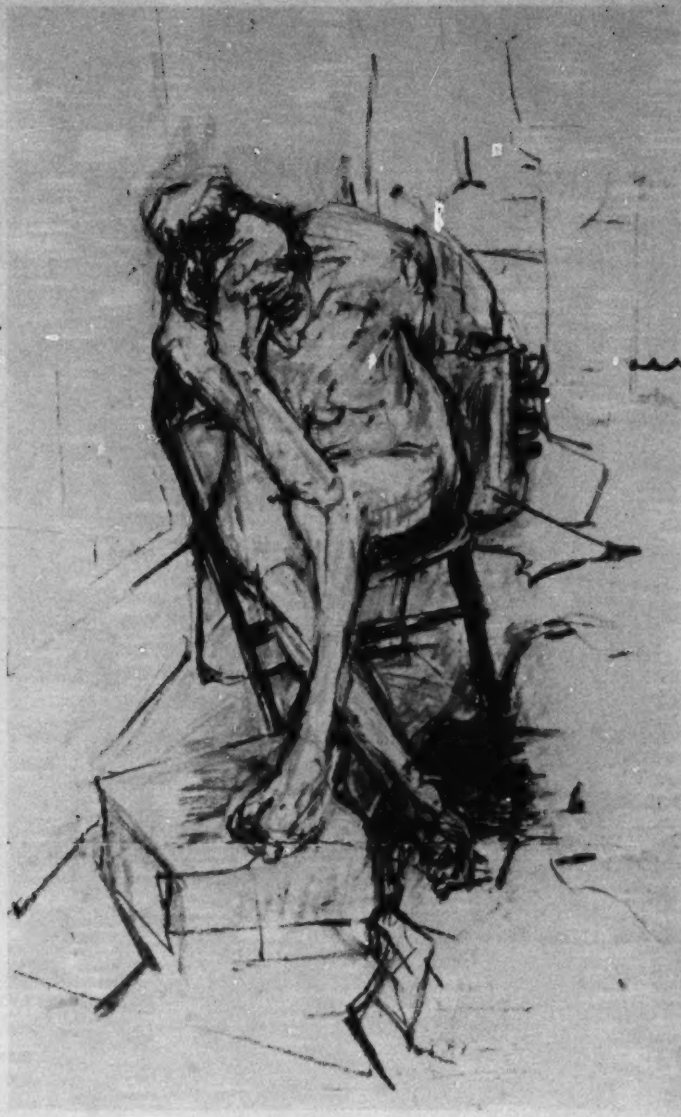
45. Max KAHN: Rocks and Water

47. Morris **KANTOR**: Untitled

48. Earl **KERKAM**: Self-portrait

49. William KIENBUSCH: Unfinished Houses in the Ocean

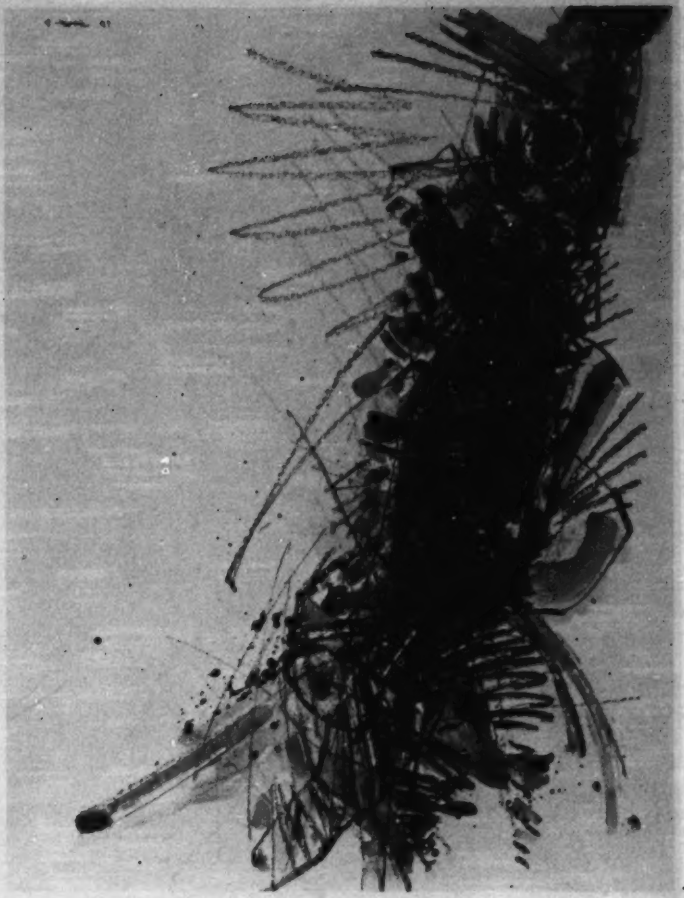
50. Willem DE KOONING: Study of a Man



51. Diana KURZ: Untitled

52. Rico **LEBRUN:** Casualties

53. **Arthur LERNER:** Torso



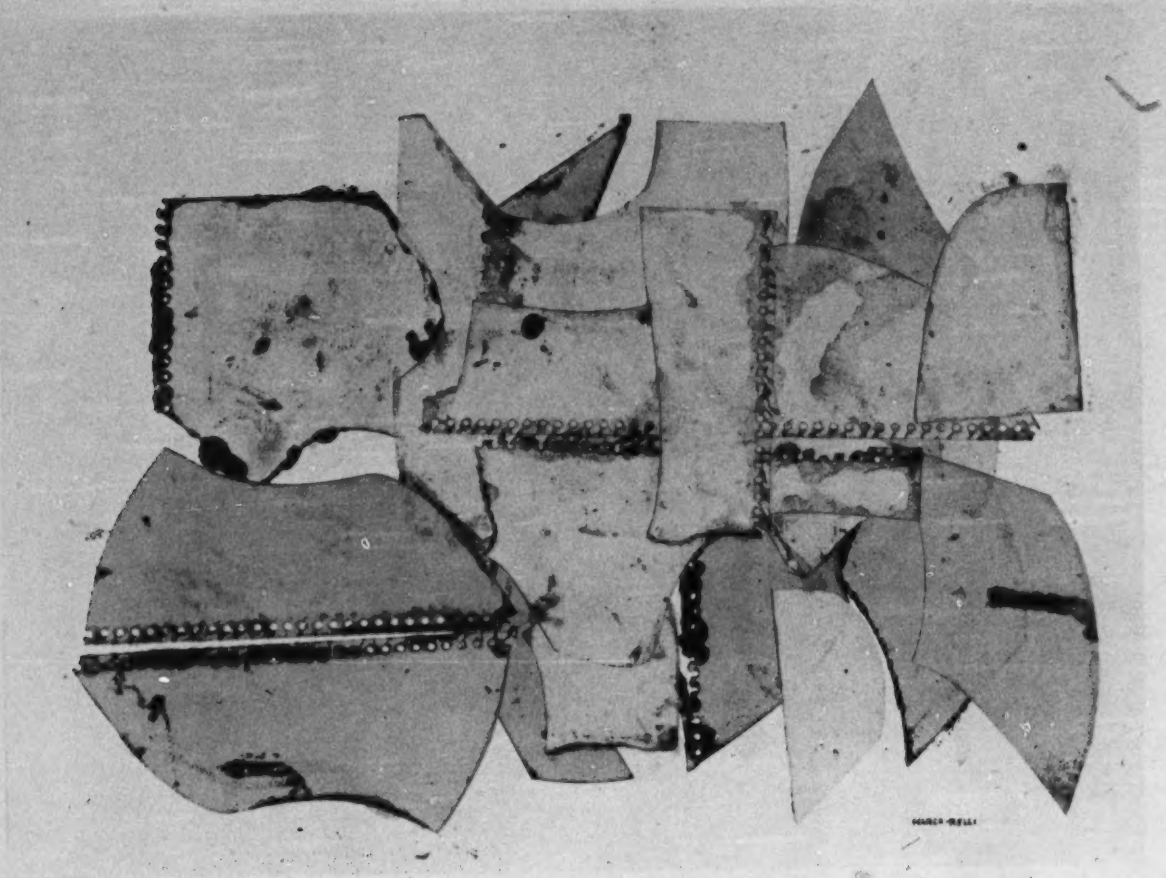
54. **JOHN LEVEE:** Gouache Number VII, 1959

55. **Richard LINDNER:** The City

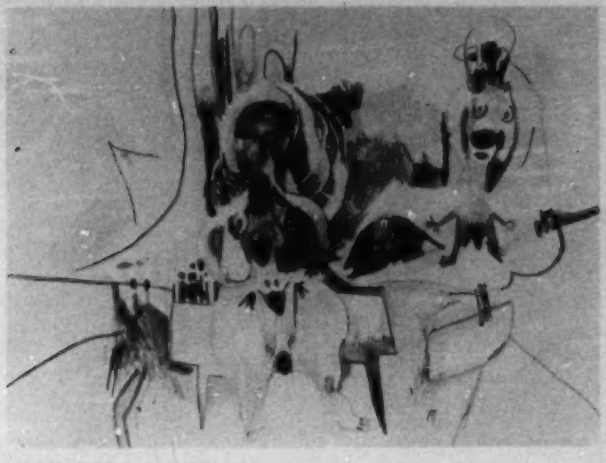
56. **Jacquss LIPCHITZ:** Figures

57. Frank LOBDELL: #6

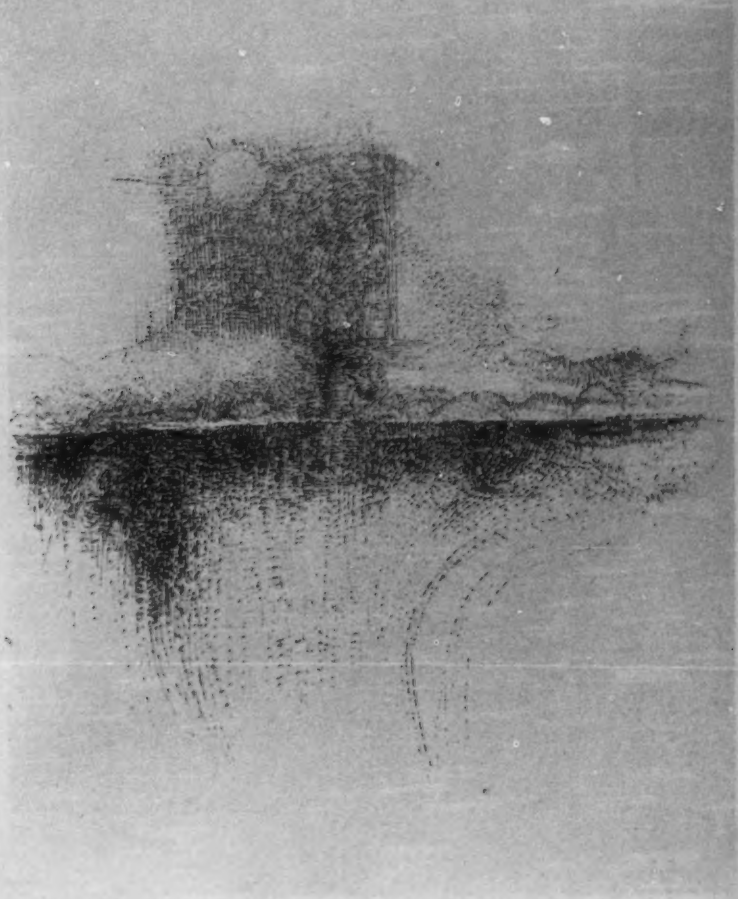
58. Sven LUKIN: Brown Plain



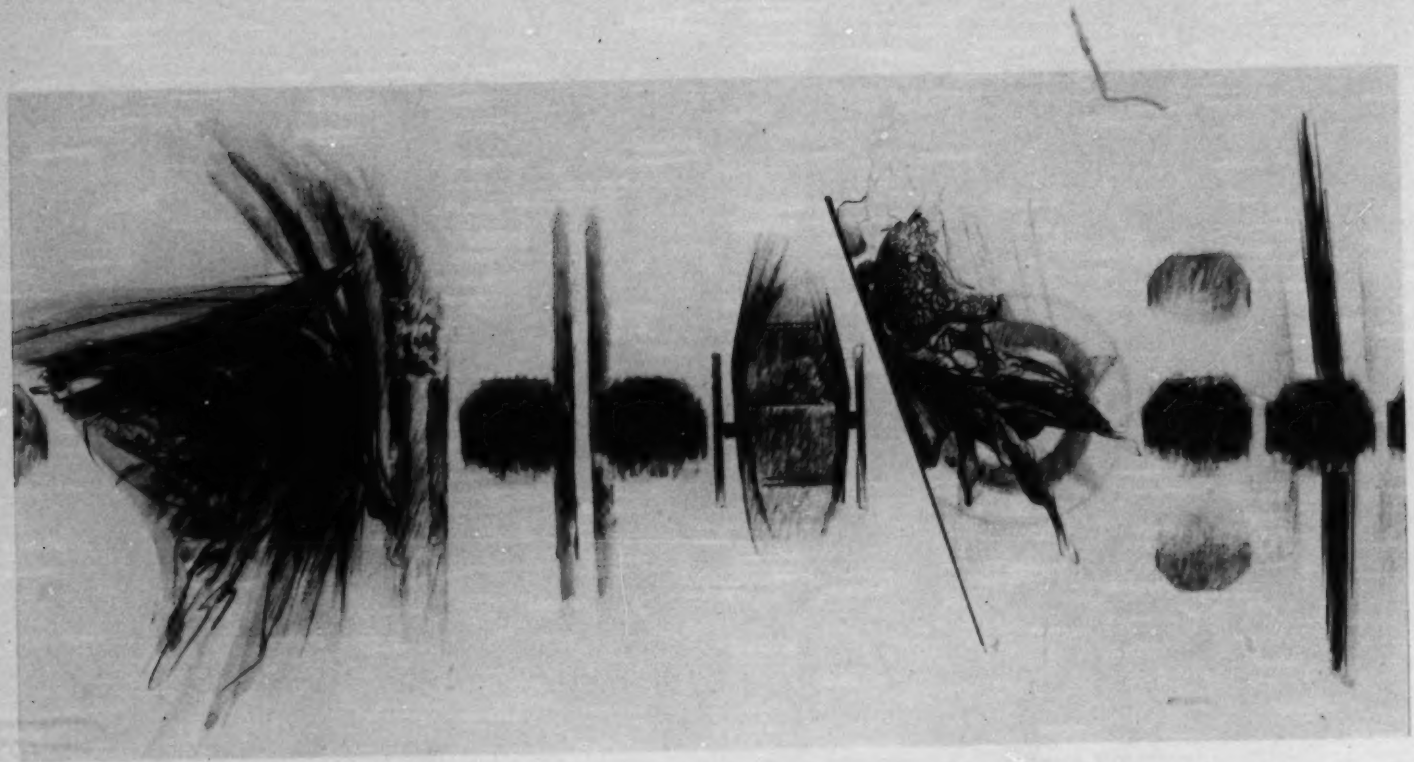
59. Conrad **MARCA-RELLI:** Untitled



60. **MARISOL:** Untitled



61. **Gregory MASUROVSKY:** Drawing #1, 1958



62. Clifton McCHESNEY: Tragedy—Number One

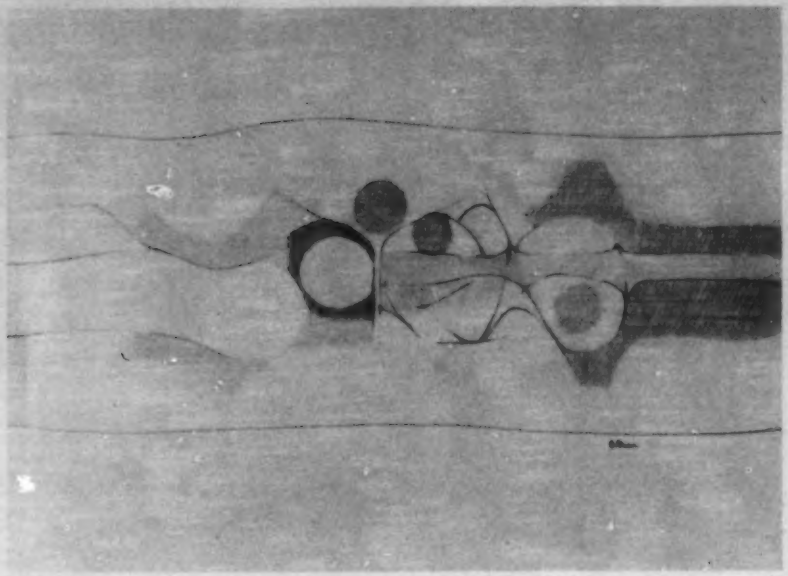
63. Jay **MILDER:** 42nd St. Shuttle Runner

65. Reuben NAKIAN: Europa and the Bull

64. Joan MITCHELL: Untitled

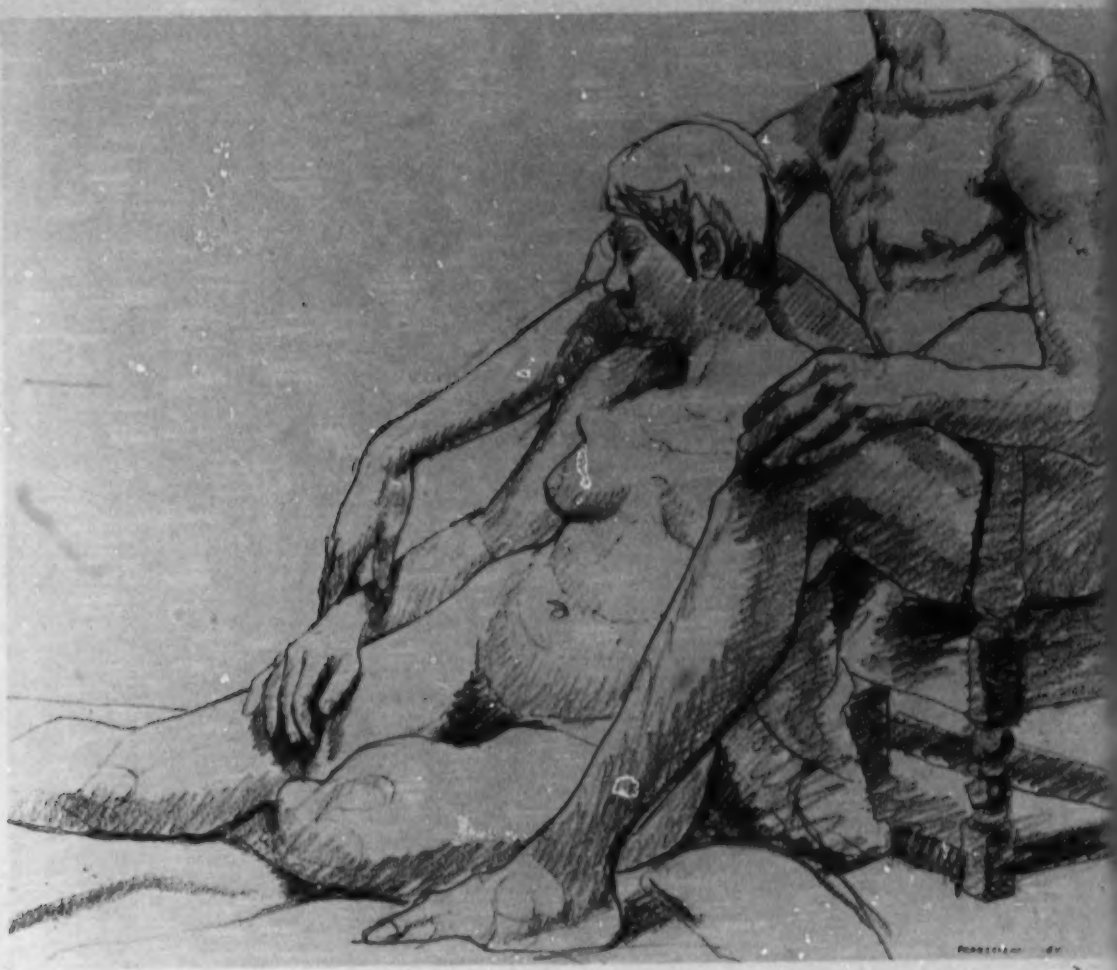
66. **Robert NATKIN:** Untitled

67. **Nathan OLIVEIRA:** Man and Table

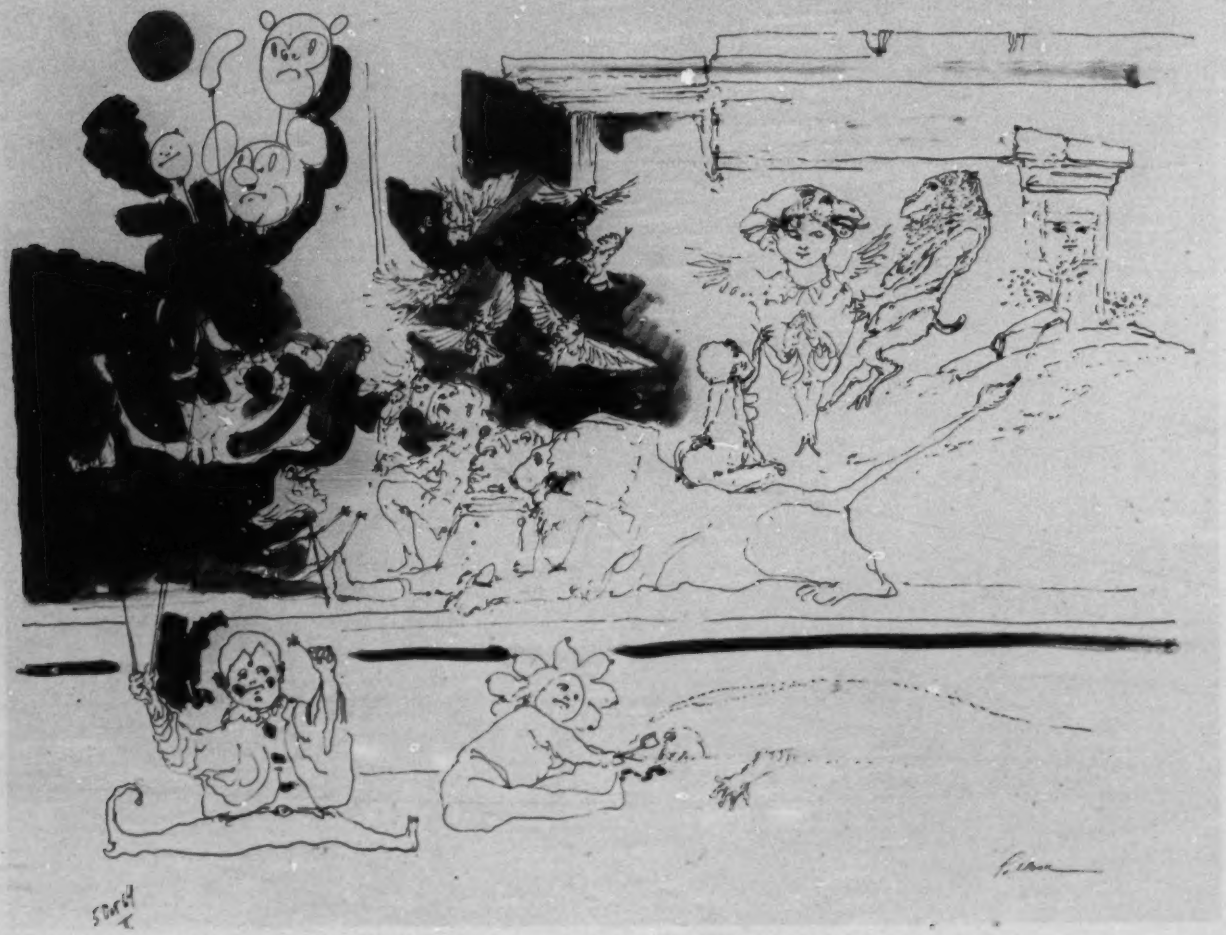


68. George ORTMAN: Untitled

69. Robert Andrew PARKER: Sleeping Dog

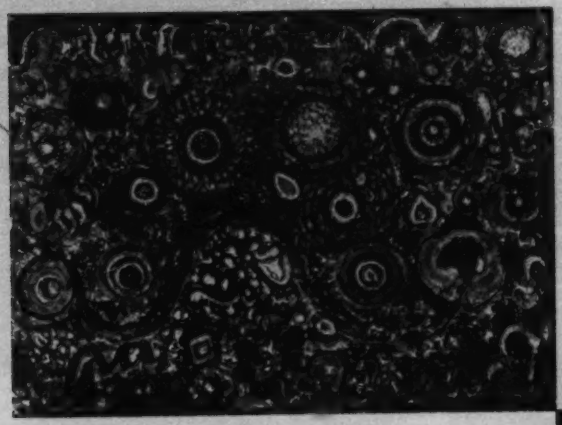


70. Philip **PEARLSTEIN:** Two Models



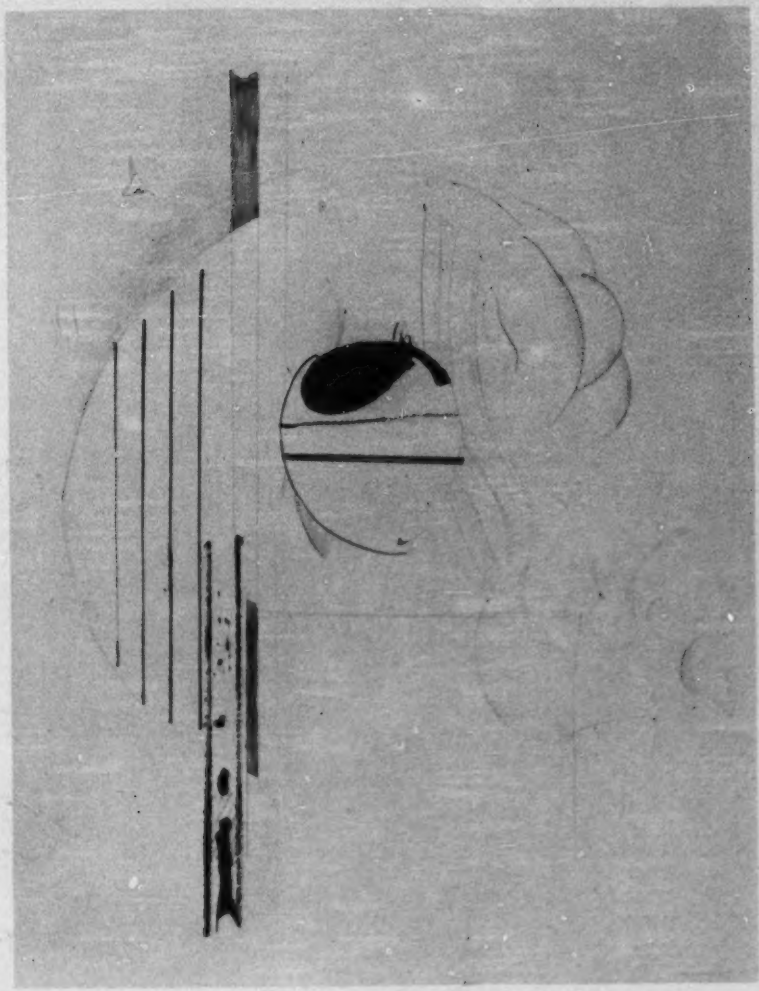
71. Reginald POLLACK: Untitled

72. Robert POST: Two Figures

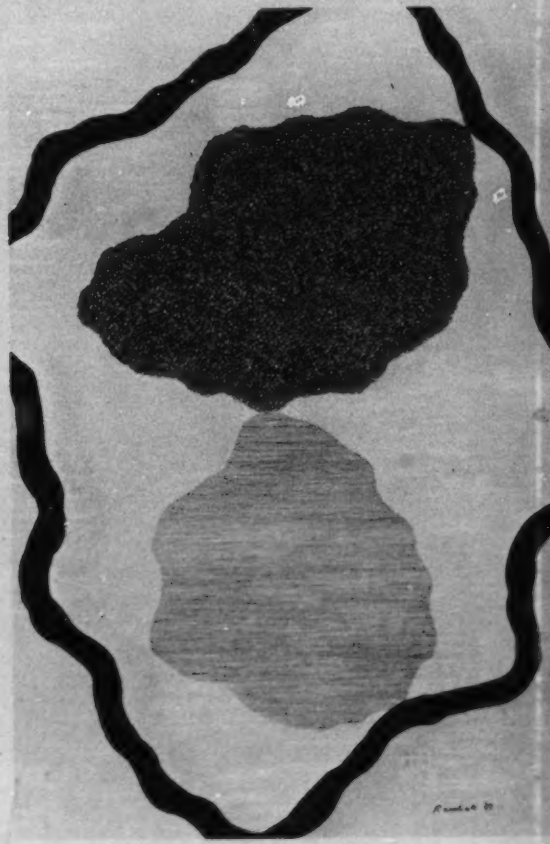


73. Richard POUSETTE-DART: Nantucket Sky

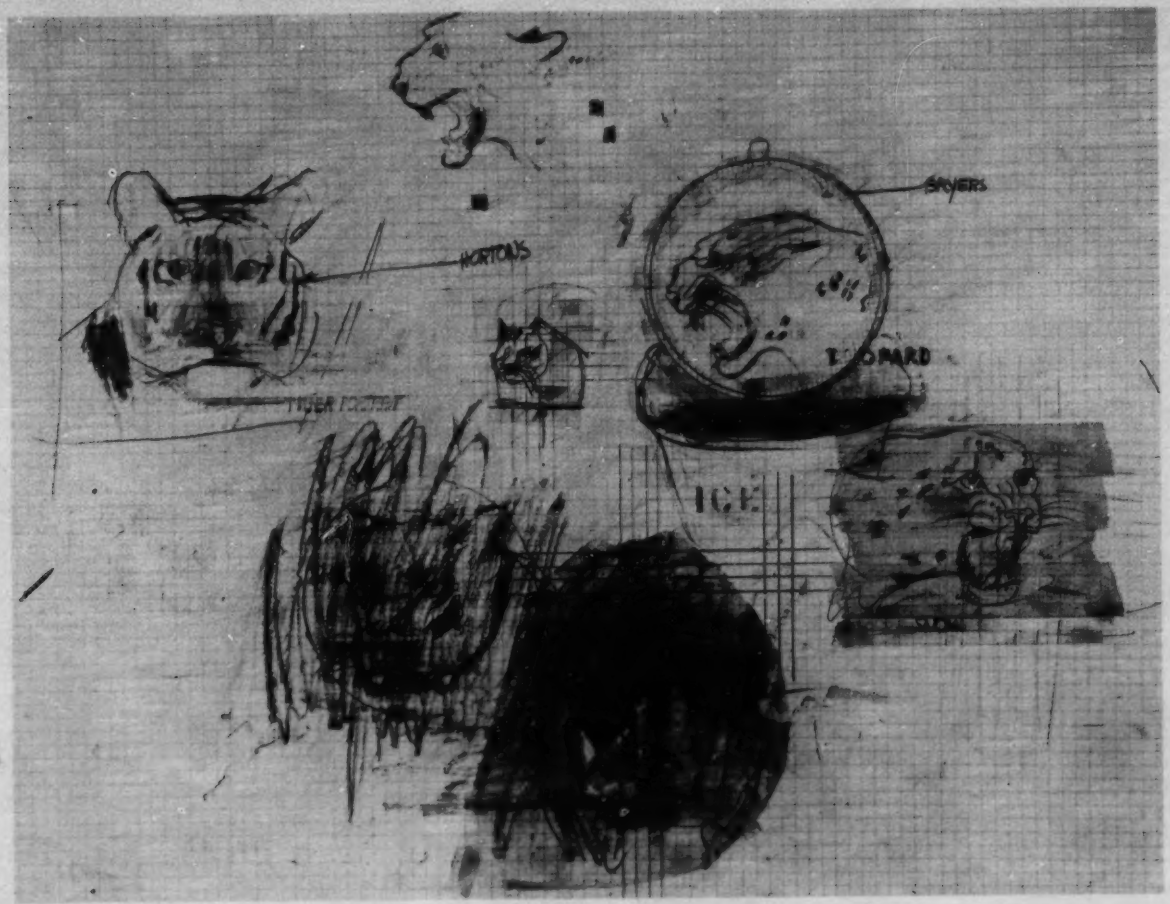
74. Leo RABKIN: Center 12/2 Line 23



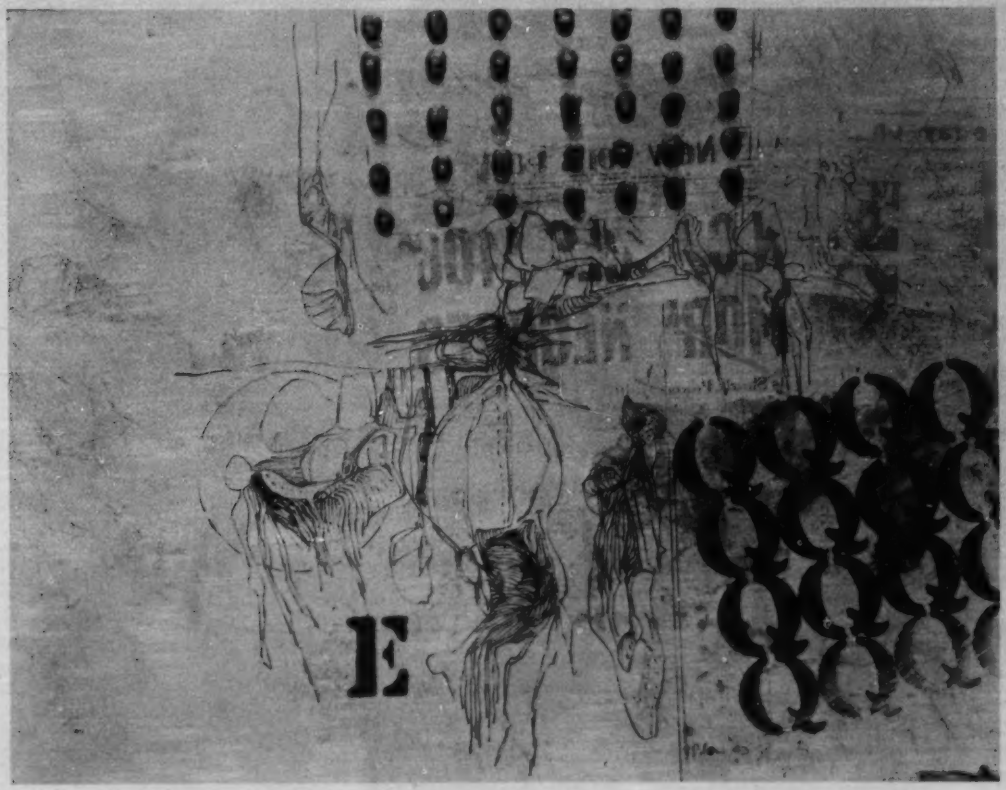
75. Sonya **RAPOPORT:** Genesis II



76. Jesse **REICHEK:** 12:08

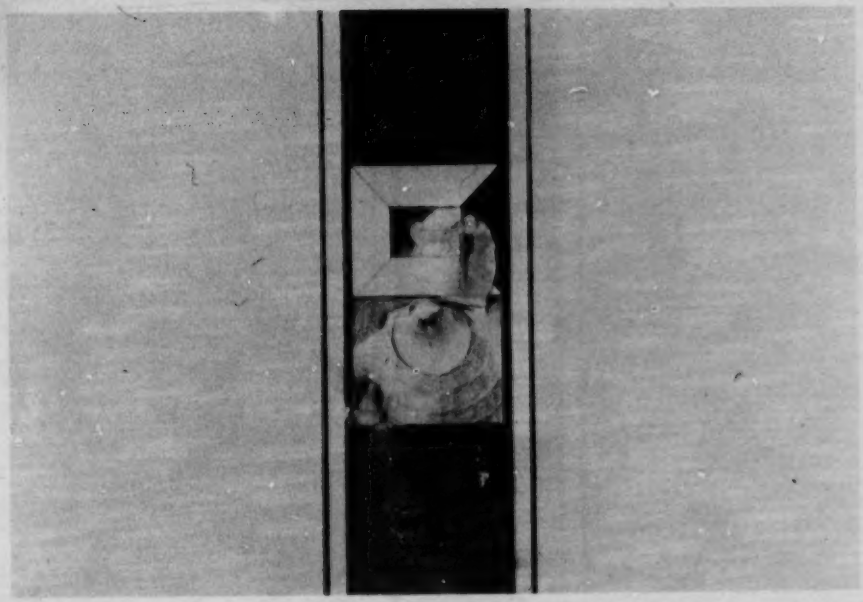


77. Larry **RIVERS**: Cats



78. **Richards RUBEN:** Blue E

79. Tadashi SATO: Undersea #1

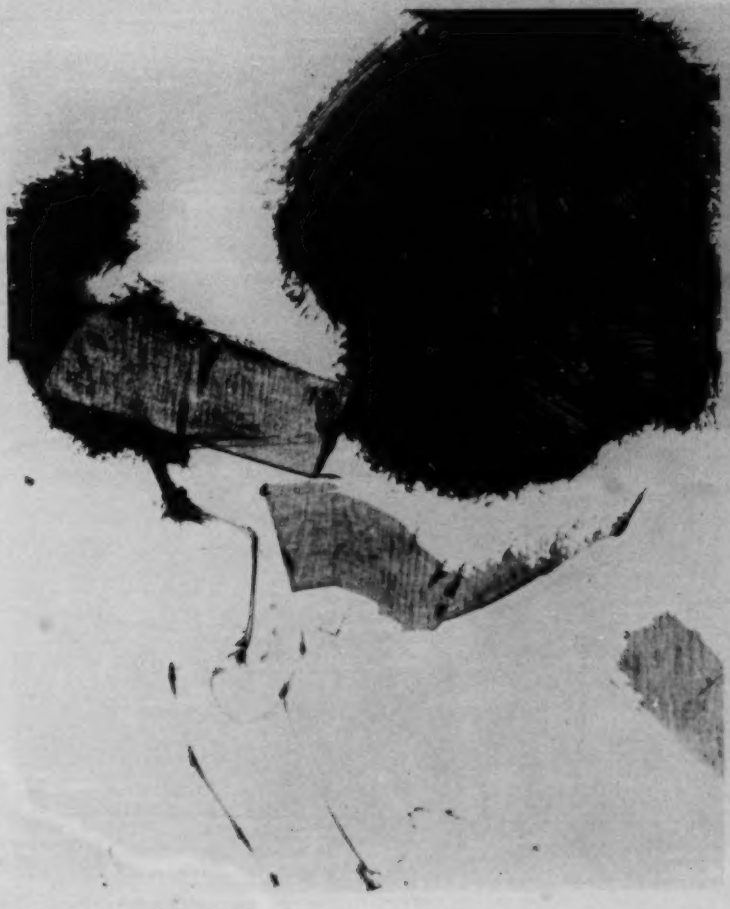


81. Miriam SCHAPIRO: I am Eagle

82. **Karl SCHRAG:** Black Trees at Noon

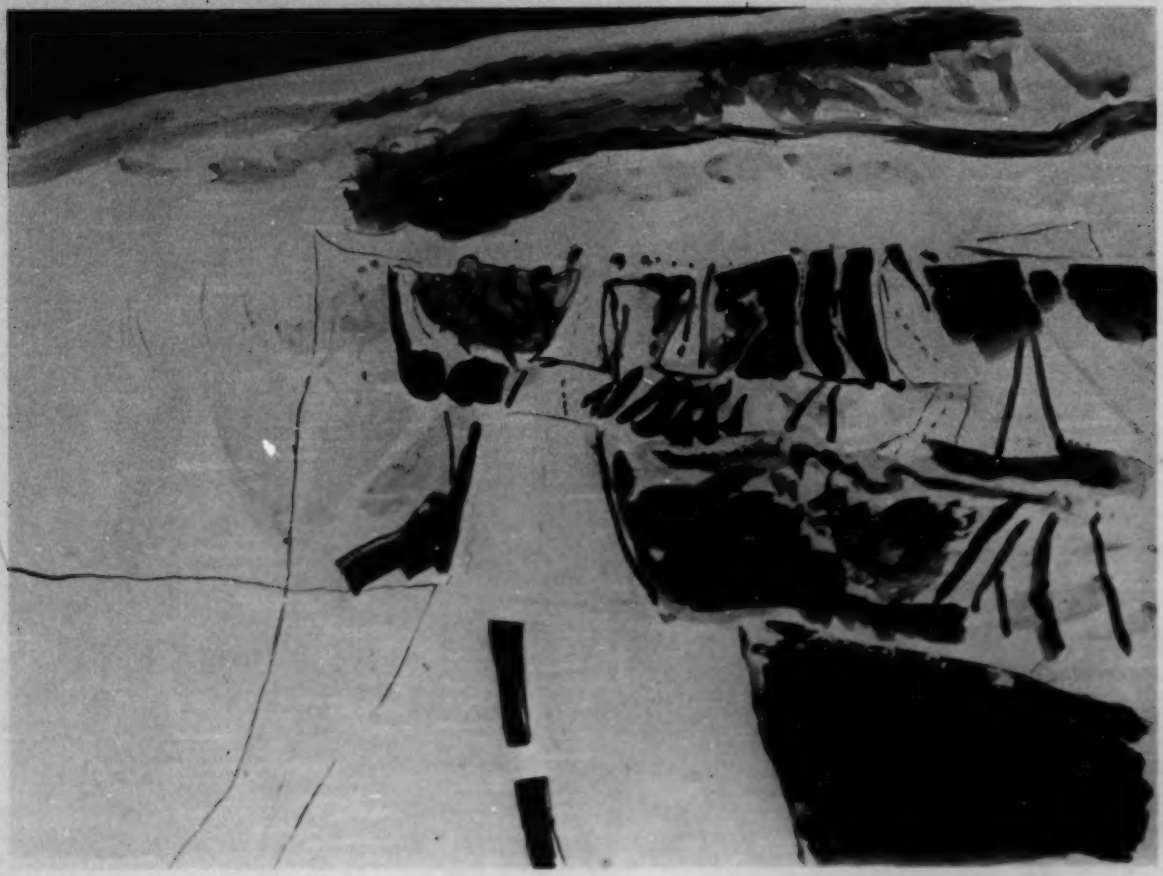
83. **Jehan SHAHLY:** Race Study #31

84. David SMITH: Drawing



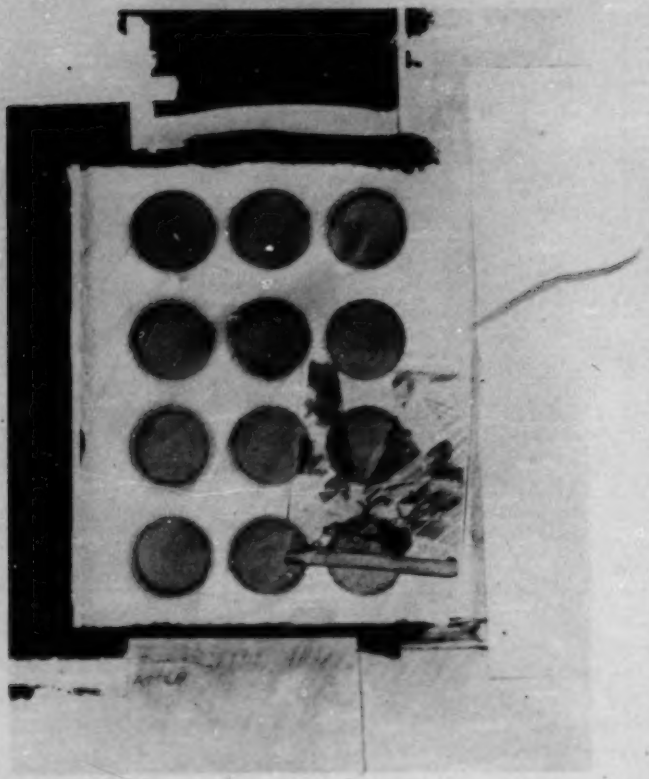
85. **Hassel SMITH:** Untitled

86. **Hedda STERNE:** Horizon Study #1



87. Richard STOUT: Escarpment

89. Paul THEK: Bat

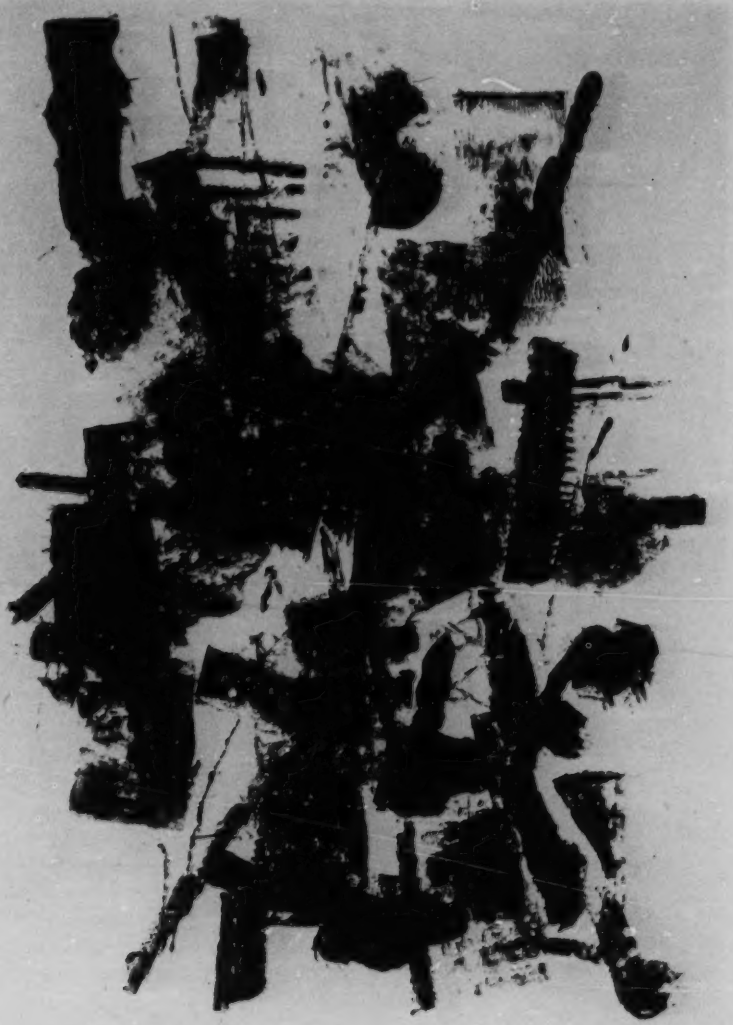


90. **Patrick TIDD:** Bicycle Bomb

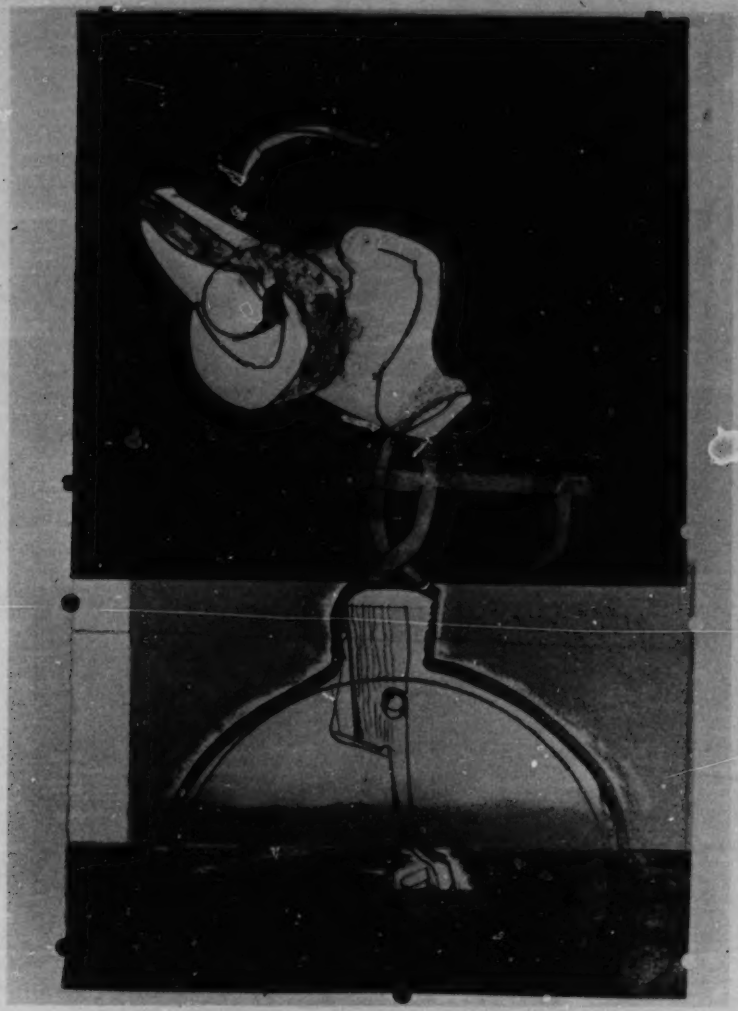
91. **Jack TWORKOV:** Figure Sketches

92. **Esteban VICENTE:** One

93. James WEEKS: Portrait of L. Ferlenghetti



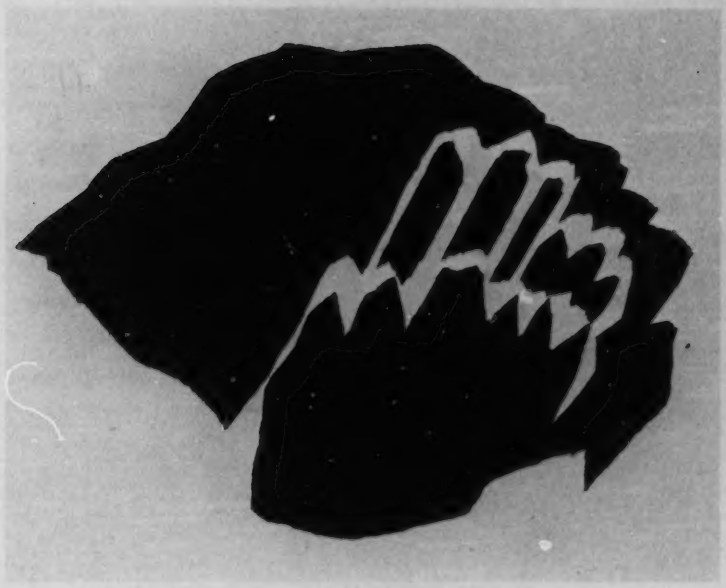
94. John VON WICHT: Drawing, Black and White, #3



95. **Edward WHITEMAN:** Wounded Sea Person

96. **James WINES:** Rampart

97. Dick WRAY: Untitled



98. **Jack YOUNGERMAN:** C-4

99. **Adja YUNKERS:** Moby Dick

100. Richard ZIEMANN: Untitled

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